

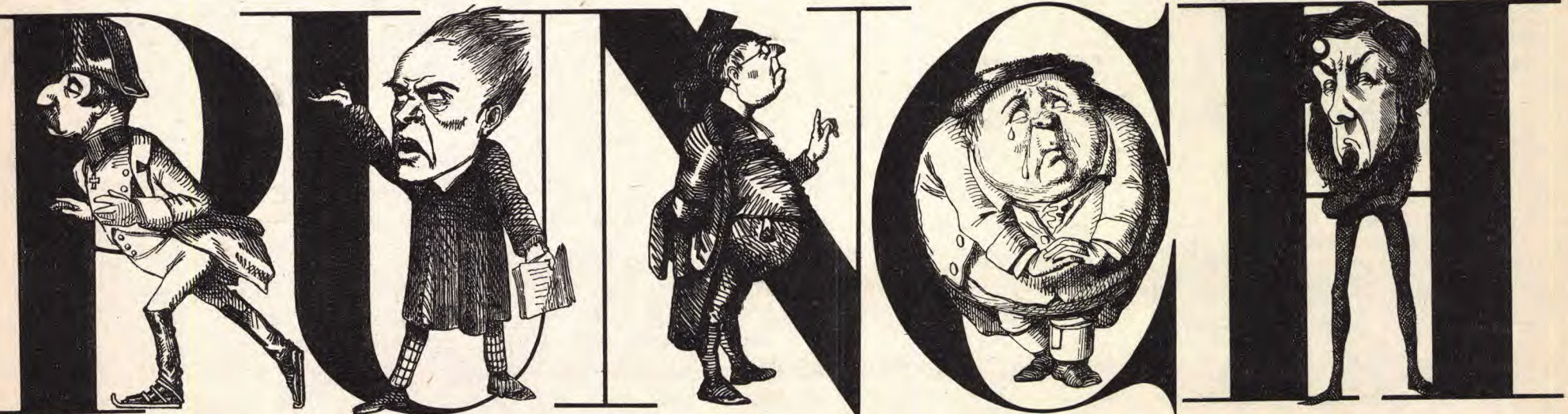
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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME EIGHT, NUMBER TWO, JUNE 1981



U&Ic.

VOLUME EIGHT, NUMBER TWO, JUNE 1981

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AUGUST 3-SEPTEMBER 25, 1981

INTERNATIONAL CALLIGRAPHY TODAY

Because of its great popularity and the large number of people who came to see it—not once but several times—"International Calligraphy Today" will have a return engagement at the ITC Center. The show consists of 197 examples of contemporary calligraphy from all over the world as well as slides and a film of Hermann Zapf, show chairman and world-renowned calligrapher, explaining and demonstrating how he works.

OCTOBER 5-NOVEMBER 25, 1981

VISION '80s

The new communication technologies, what they are, what they mean. A graphic presentation of the highlights of U&Ic's VISION '80s report—updated, streamlined and augmented with films and slides.

COMING ATTRACTIONS

December 7-January 22, 1982: **Letters Alive: A Letraset Show**

Hours: 12 Noon-5 P.M.

Admission: Free

Open Days: Monday through Friday except for the following holidays:

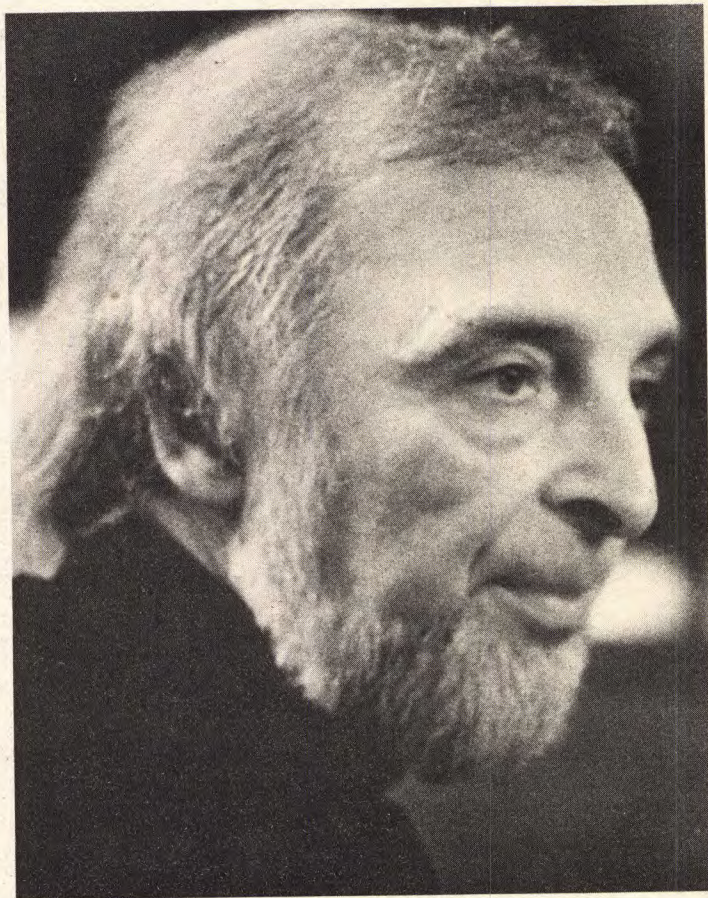
July 3, September 7, October 12, November 3,

November 26, 27, December 24, 25, 31 and January 1, 1982

ITC Center, 2 Hammarckjold Plaza (866 Second Avenue—between 46th and 47th Streets), 3rd Floor, New York, New York 10017. For more information call (212) 371-0699.

This issue of U&Ic was mailed to 155,000 readers: 125,000 in the United States and Canada and 30,000 abroad. It will be read by approximately 500,000 people.

Herb Lubalin
1918 · 1981



Herb Lubalin spoke softly but profoundly influenced graphic designers all over the world. He moved slowly but produced mountain ranges of award winning graphic designs. He smiled gently but loved deeply—those close to him, humanity, and typographic design. His hobby was his work and he taught others to find joy in typography and graphic design just as he did.

Herb was small in size but prodigious in achievement, to which his more than 500 professional awards only begin to bear witness.

In recent years, through the pages of U&lc, of which he was the editor and design director, he inspired designers and typographers in every corner of the profession and in every place on earth where typography mattered.

He summed up his love and regard for typography succinctly and pragmatically when he observed that "You can do a good ad without good typography but you can't do a great ad without good typography."

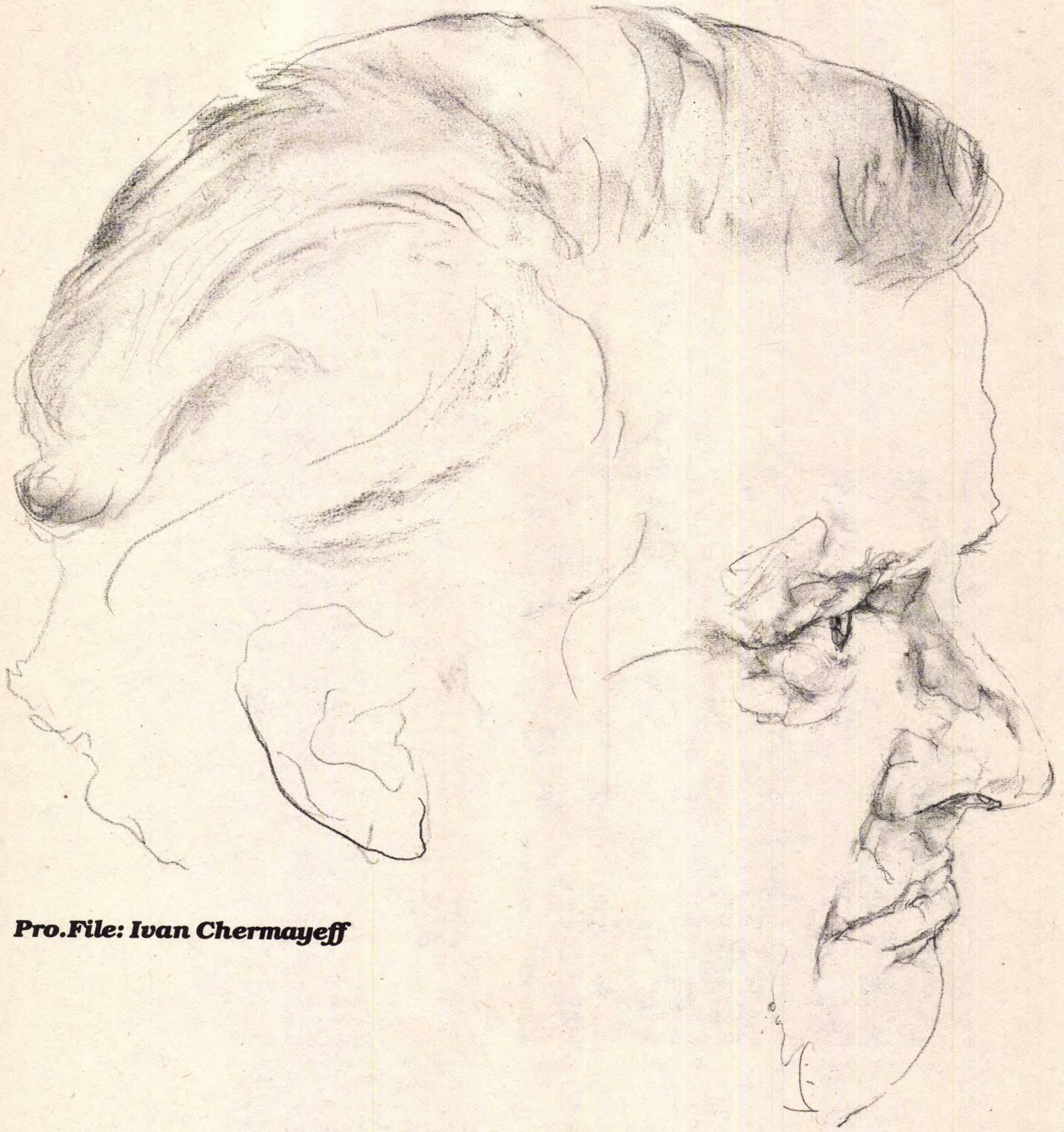
Herb was a co-founder of International Typeface Corporation and its Executive Vice President. We who worked closely with him at ITC and on U&lc will treasure our memories of him.

Fittingly, a wonderful review of his career, "Profile: Herb Lubalin," appeared in the previous (March, 1981) U&lc. It is a beautiful testimonial by a jury of his peers.

Much of Herb's work will endure long into the future: his graphic innovations, his influence on students and professionals, his typeface designs, his graphic standards, his contagious love for typefaces, typography and graphic design.

Of Herb it can truly be said, he was a man who made a great difference. His profession, his associates, and the world around him were all enriched because he touched them.

*Our dear friend,
Herb Lubalin,
passed away
May 24, 1981,
as this issue
of U&lc was at
the printers.*



Pro.File: Ivan Chermayeff

Dian Friedman

CHRONOLOGY

- 1932:** Born in London, England
- 1950-55:** Studied at Harvard University; Institute of Design, Chicago; was graduated with BFA degree from Yale University School of Art and Architecture
- 1957:** Co-founder of design office of Brownjohn, Chermayeff & Geismar
- 1960:** Office restructured as Chermayeff & Geismar Associates
- 1963:** Became partner in Cambridge Seven Associates, Cambridge, Massachusetts, an architectural and multi-disciplinary design firm
- 1967:** Awarded Industrial Art Medal of American Institute of Architects
- 1971:** Awarded Gold Medal, Philadelphia College of Art
- 1972:** Authored "Observations on American Architecture," published by Viking Press
- 1973:** Co-chairman, First Federal Design Assembly, sponsored by the National Endowment for the Arts and Humanities; formed Art Planning Consultants to help assemble corporate art collections and to commission art for buildings and offices
- 1974-81:** Received Claude M. Fuess award from Phillips Academy, Andover, Massachusetts, for distinguished contribution to public service; with Tom Geismar, shared gold medal of the American Institute of Graphic Arts; President's Fellow Award, Rhode Island School of Design
- Received awards from Type Directors Club, AIGA, Society of Illustrators, Art Directors Club of New York
- Past president of AIGA; on board of directors, Municipal Art Society and International Design Conference, Aspen, Colorado; trustee of Museum of Modern Art and National Symphony; vice-president Yale Arts Association; member Yale Council Committee on Art and Architecture; member of Harvard University Board of Overseers Committee on Visual and Environmental Studies; director American Republic Insurance Company of New York; director, Torin Corporation
- Member of Industrial Designers Society of America, the Alliance Graphique Internationale, and Architectural League of New York; is Benjamin Franklin Fellow, Royal Society of Arts; served as Andrew Carnegie Visiting Professor of Art, the Cooper Union, New York

right with the world.

Chermayeff's soft voice and slow, measured manner of speaking is deceptive. In no way are you prepared for some of his firmly formed judgments.

On Designers:

"I don't have a high regard for designers. There aren't that many I know about who are truly creative and literate. I think most designers are self-indulgent, illiterate, a fashion-mongering bunch of people who cannot speak on any subject except their own. They're just service people working on other people's problems, trying to be a bridge between a message and a product and an audience.

"As designers, we are the interface. Trying to make things understandable from one side of the fence to the other. That requires involving yourself with what's going on in the world. You've got to understand what people are, what they're up to, what they care about, how they feel. Design is a service operation. As such it's not totally convincing. It's not boring. It pays well. But it's not very important. Architecture is lots more important. Anything is that has a degree of permanence. Art is more important. Music is more important. These are capable of opening doors. Design does not open doors."

On Clients:

"You have to understand what your clients are feeling. That's a tricky job because most clients are not terribly clear about how and what makes for communication. Like everyone else, clients have a tendency to say more than they should, to be more complicated than they should.

"When clients back out, it's more a problem of personality than professional challenge. Tom Geismar and I say failures are caused by clients who want to be their own doctors. They're not emotionally capable of dealing with creative people. It's an uphill battle with egos banging each other around, and it's hopeless. Everybody will say, 'Show me a better way and I'll do it.' It's not true. A lot of people are not capable of listening to a better idea. They aren't capable of listening at all. They're only waiting their turn to speak."

On Chermayeff & Geismar:

"We're a design studio that performs in a broad arena because of our broad interests. Tom and I are interested in a number of things. We're partners in an architectural office in Cambridge although we're not architects. It enables us to kibbitz on the conceptual end, to have input with no burden. We have architects in our office. We use industrial designers whenever projects require such expertise. We're not a studio in the sense that suggests producers of art works.

"We spend a lot of time on large projects worrying about the concept, script, priorities, criteria—whatever will make a good brief before we begin actual design work. I think we spend more time on that than most people do. The script is the whole thing.

"We haven't had a portfolio to show clients in more than fifteen years. We have slides, but it's a pest to get them organized. Sometimes one hears about something and one might drop a note saying 'we're interested if you're interested.' We don't have a representative or agent. Our clients come from our clients. Sometimes they're sent to us. People call and lay out their problems. We do a fair amount of meeting with people about work which never comes into the office. They find someone more to their liking, or they can't afford us, or we're too

busy. Everyone comes to us with a reasonable knowledge of the attitude and approach of our office. Once we have the job, the level of rejection is almost nil.

"Tom and I work similarly in the sense that we have a common understanding of what good design is, and what competent and excellent work consists of. We have total confidence in each other's judgment. A very important point, a very rare quality. I don't have that confidence in the judgment of people I otherwise admire as graphic designers.

"That's not to say we work the same way, because we do not. Tom is methodical, careful, steady. I get disrupted and jump around. We both work on everything that has a degree of complication. What I do alone are things that can be done immediately.

"There's no possible way for a single individual to do complicated corporate work or an exhibit of consequence. An exhibit with content requires assistance. You can do it yourself but then you can't do anything else, and it's not fun that way."

On Typography:

"A good part of the time, I don't use type at all. I'd rather write it out as art. It's much faster. By the time I would have specified the copy to send to a typographer, I'm finished with the job. Completely finished. Done. In one sense, that's a limitation. In another sense, it's a freedom because I can use the written word as part and parcel of the communication at hand. With the same pencil or pen or brush, it enables the written word to be tightly integrated into the image. It's one less element to contend with, and makes the work more personal and fresh.

"I'm very keen on the quality of graphic design which is fresh. I like it to look as though it took two minutes even if it took hours to accomplish. It has a sense of fastness, of speed. That's what I like best in design and art. I like artists whose handwriting—identity as an artist—is sure. With all the raw parts.

"There aren't many raw parts in typography. Or there shouldn't be. Good typography is a carefully manipulated and controlled use of form and it doesn't come mechanically, perfectly.

"One has to think about cutting in letters and spacing and leading and about sizes and relationships and choices—a myriad of factors where errors are counter-productive. In handwriting, in the artistic sense, errors enhance the work. Accidents and splashes and cutmarks are basically to the good. I get fingerprints and ashes over everything. It used to bother me, but I've learned to take advantage of it."

On Advertising:

"I don't mind doing advertising when it has a free spirit. Then it's really design that happens to fall into the advertising media. There's a difference between presentation and communication and salesman pressure. Good advertising always strikes me as a complex mix of subterfuge and indirectness and complications that look simple. Actually, it's trying to get people to be sympathetic to something they might otherwise not be.

"With the rarest of exceptions, we don't do work for advertising agencies. Agencies come to us occasionally for us to solve problems for their clients, in forms that are not advertising, and we become partners in the process. We don't employ people in the middle—account executives, representatives, salesmen. That would suggest we were dealing with a subject enabling that person to function. We're not interested in that work so we don't have people in the

middle. The middle is the end. That's where all things turn to garbage."

On Chase Manhattan:

"Tom did much more work on that than I. My role was part of the process, not part of the work. That's an area that requires tremendous patience.

"The notion was that an abstract mark could be extremely meaningful if exposure was adequate. The Chase Manhattan Bank is in that position. You cannot go through New York on a single working day without crossing paths with the Bank either as a branch office, or a newspaper ad, or a TV commercial.

"The Japanese had dealt with abstract marks for years, but there were none to speak of in the United States corporate world. This was our concept because the Chase Manhattan Bank spelled out was very long. Also there was speculation the name would change, and they wanted something to bridge the gap when the change took place.

"It would have to be a mark that didn't carry negative associations—not to remind one of Nazi Germany, nor an ethnic group, or death, or be meaningful in a misleading way.

"The problem was to establish a symbol with no negative qualities. With a positive quality—a sense of progression—a single form not to be confused with a square or a circle. It was to be a symmetrical mark capable of being dealt with easily in all media. Variable things. Positive criteria.

"We designed nine separate marks—all demonstrated in a variety of forms—linear, outline, 3-dimensional, in one color for newspapers, as embroidery for neckties. Any one of the nine was as good as the one they chose. If the final mark looks a little like money, it has the ability to have things read into it. Which is a by-product, a fall-out by chance.

"As graphic design, there's nothing that has a longer life than a good simple logo. There's an army of us redesigning logos that weren't done very well in the first place. And in the second and third place. There are things now being redone that have been redone at decade intervals since the turn of the century."

On Himself:

"I guess I really came to design because of an impatience with architecture. My father, Serge Chermayeff, and brother Peter are architects. The waiting period in architecture is so slow. Years go by before anything gets done. Graphic design has the advantage of being almost instantaneous. You have a problem, you solve it immediately, and it's thrown away almost at the same time. It has no lasting value whatsoever.

"There are a lot of things I would like to do more slowly, in more polished form—a little less off the top. There are interesting subjects I would like to learn more about—physics, chemistry or specialized aspects of history.

"I find my needs are contradictory—to do complicated work because it's interesting, and to do work which is immediate. This requires a dual professional life. As a single person at my desk with scissors, I have the office structure to provide a support system for what I do.

"I work as fast as anybody I know. I turn out an incredible amount of work quickly. To me, graphic design is a communicative process of making connections and finding a way of solving somebody else's problems.

"I like that."

GERTRUDE SNYDER

Ivan Chermayeff, philosophical, self-assured, partner in the eminently successful New York-based design firm of Chermayeff & Geismar Associates, evaluates his talent: "As a designer, I flit in and out of situations. I've four or five jobs going on at any moment of the day"—and his role: "Problem definition is problem solving. If you can define the problem, you're 90% home."

We had taken a breather from the Japan in Aspen Design Conference. The meadow was sunny, the peaks were snowtipped, the heavens blue, and in Colorado, all was

Pro.File: Tom Geismar



Tom Geismar

CHRONOLOGY

- 1932:** Born in New Jersey
- 1950-56:** Educated concurrently at Brown University and at the Rhode Island School of Design; was graduated from Brown University Cum Laude and Phi Beta Kappa; attended Yale School of Art and Architecture; received MFA degree in graphic design
- After having served in the United States Army, worked as free-lance designer of books, graphics and exhibitions
- 1957:** Co-founder of design office of Brownjohn, Chermayeff & Geismar
- 1960:** Office restructured as Chermayeff & Geismar Associates
- 1963:** Became partner in Cambridge Seven Associates, Cambridge, Massachusetts, an architectural and multi-disciplinary design firm
- 1968-79:** Was director, then Vice President, American Institute of Graphic Arts
- 1973:** Co-formed Art Planning consultants to help assemble corporate art collections and to commission art for buildings and offices
- 1976:** Shared with Ivan Chermayeff, the Gold Medal, AIGA
- Member of AIGA and Industrial Designers of America; chairman, United States Department of Transportation Advisory Committee on Transportation Related Signs and Symbols; developed new national system of standardized symbol signs
- Awards from New York Art Directors Club, AIGA, Type Directors Club; served as Andrew Carnegie Visiting Professor, the Cooper Union, New York

The climate of the office of Chermayeff & Geismar is informal. A second look finds contemporary paintings and primitive sculpture well integrated in studio surroundings. Tom Geismar, a well-tailored, shirt-sleeved designer, came to the reception area to offer his warm firm handshake and the suggestion we move to a conference room where we talked of his schooling.

"I went to Brown University because my father wanted me to study economics, but really I went to Brown because it was near the Rhode Island School of Design. I managed a program that has become fairly commonplace. I took all the courses I wanted at the Design School and had them credited as one course at Brown.

"Later I went to the Design School at Yale where I met Ivan. For my thesis at Yale I was doing a paper on the history of sans serif type. Ivan was writing on serif faces. We traveled together to the rare book room at Columbia to see the fantastic ATF collection of old type books. Two years later, when I was getting out of the army, Ivan wrote he was tired of free-lancing and asked if I'd join him in a design office. That's what started it.

"We had one room on 56th Street in a building that doesn't exist anymore. We bought thousands of used spools from the garment district and strung them up as room dividers. We had a huge floor fan, and when it was on, all the spools would go clacking and clicking.

"Our mainstay was putting type on record albums for Columbia. They would give us the photograph and \$75, and we put on the type. Pasted it down. We did a lot of those. And of course, we did a lot of book jackets, and all kinds of promotions for friends, little theatre companies, art galleries. What everyone does when they begin."

How do you function together?

"We're so different in personality, yet we see design in quite similar ways although our work is not at all similar. We've always been interested in doing a variety of kinds of work, and in being wide-spread in that sense. Ivan does more of one kind of thing, and I do more of another. We tend to get problems that are awfully complex, and we've always felt design is a problem-solving process.

"We spent lunch today discussing a design problem that individually we wouldn't have been able to do as quickly or as well. But we didn't draw. We talked about the problem and came up with ideas. This we seem to be able to do. How to execute it is something else again.

"We were discussing a new name for a rather large company we'd been involved with years ago. Now they've changed and the problem is what to do with the name. We discussed possible names, what they would mean, how to treat them. That's not a design form, but we do have design ideas relating to the things we were talking of.

"We submit in writing a paper on what we're going to do, which contains no designs at all. At this stage, we're concerned not with design, but with direction.

"I've ended up doing a lot of trademarks because I guess I have the patience for it. We do a lot of exhibits and museum jobs, where we each work on different things. Sometimes it's a question of who answers the phone as to who does what. Essentially, our work comes from recommendations of people who might have been working with one of us. Partly, it's what's in the office at the time. Someone can call out of the blue and it depends on who calls back. Or who has free time."

Is your office better geared than another to do what you do?

"I'm not sure how to answer that. I'm not sure we are. Today there are many competent designers and design offices. Not only in New York. That was not always the case. Fifteen years or so ago, there were many fewer. Now, there are so many design schools. It's a growing, changing profession. I think what is somewhat different about our office is that we're able to work in different fields, doing different things. Most designers don't get to do that.

"Here again, at lunch we talked about being able to spend so little time designing, getting our hands on something. So much of the time is spent in administering or sitting at meetings, talking with people or the staff. That's really what the problem is.

"It's not clients being too demanding or restrictive. It's the process of trying to remain an office of fair size, not having anyone else to manage it. We've always tried to do it ourselves and that takes rather a fair amount of time. All of today has been spent in meetings. I haven't been at my desk once. So you end up doing things in the evening or weekends. That's what the frustration is. I'm not sure how you avoid it.

"But our jobs are interesting. We've been involved in architectural projects, not so much to do sign work, but in art for architecture — conceptually. Specially designed art, to give a sense of color and decoration to a building, as opposed to purchasing from an existing world of art.

"For a large factory in North Carolina, we employ the local craftspeople, using their abilities in their craft. We purchase the special things they do — pottery, baskets, weaving — for a series of pieces, such as a 40-foot quilt made up of a wide variety of local fabrics, in hundreds of different traditional patterns.

"There's another building of the same sort for which we're doing a completely different thing, but again, designed for the space, for the architecture. Made of metal, more sculptural. We enjoy doing that kind of thing.

"For some clients, we buy art and commission art for offices. There's the whole thing of exhibition design which we love to do. A number of specialists do it very well, but it's one of the things that makes up the 50% of what we do beyond graphics. In that sense, I think we're different from most offices."

What can you say about the Mobil concept?

"We were recommended by Eliot Noyes, and asked to look at all the graphics. He'd been hired by Mobil to work on the architecture of the stations. He thought of designing round pumps and canopies and this gave us the idea of doing something with circles. We said, 'We have an O in Mobil. Everyone pronounces it Mobile. Maybe it would help if we gave that assist to it. Emphasize the O in color.' That's when the idea for an alphabet came along. We thought we could have an alphabet that could be used for the thousands and thousands of things they have to do.

"When we were ready, we showed only one presentation. As usual, everyone in the company had opinions, but we were led by a man who knew how to get things accomplished. Once a design is accepted, once a decision is made to do it, it's done. We've been fortunate that the present chairman of Mobil is very much in favor of design, cares about it, understands it, and recognizes when it's not done right. Everyone knows if he's going to Indonesia, for instance, to visit a plant, he's going to be con-

cerned about how the signs look as well as other things he's there to see. In any company, in every case where design's been successful, there's always at least one officer like that.

"We used the Mobil alphabet to create all kinds of moods, to say all kinds of things. It's used in many languages. In Greece, they used the style of our alphabet on their own alphabet characters. They tried it in Egypt, too. It's probably terrible. In Arabic countries, the signs are two-sided — one side in Arabic, one in English.

"Next to the trademarks, the alphabet has been the most important part of the whole; it holds it together. It's still used as a headline face for all their ads. All the packages. All the titles. It's been a helpful device. For one thing, it gets the company to keep using the same typeface because it's theirs. That's the reason we designed this alphabet, and others for different clients. We've never designed an alphabet to be commercially available."

What do you look for in your staff?

"Our problem is to find someone who can think. We're constantly dealing in new areas, so it's not a routine job. You must have a sense of seeing the problem so as to analyze and solve it. Also an ability to express yourself. Little of this is taught in design school. A more personal frustration is the inability to draw. Or at least, the refusal of many students to draw. They're reliant on photostats and transfer type. Drawing is a much faster way to try out an idea, and as such, is desirable, but the student likes transfer type because things look more finished this way."

Have you worked with computers creatively?

"Just started. A little bit. The potential is exciting. It's something we'd very much like to explore, but we don't know enough yet. We're working on a film job now — a title for a TV show. It involves animation, but we purposely avoided computer animation. We never really liked the Star Wars kind of thing, and the sort of computer-generated animation you get. There's the potential of millions of things you can do, but so far it all has the same noticeable sense about it. So, it's really a limitation. Graphic design thinking is going to have to make use of technology in more ways than to find clever ways to use computers."

Do you feel fulfilled as an artist?

"One thing we've always tried to do is make a real distinction between artist and designer. They're very different animals. You might be an artist, you might do art work. That's not the work of a designer, and we call our firm a design office rather than an art studio. By artist, you mean people who do work for themselves — painters, sculptors, some film-makers. We're continually doing things for others, doing design projects. We're hired by others to develop designs which may have to be done artistically or creatively, but it's not art work.

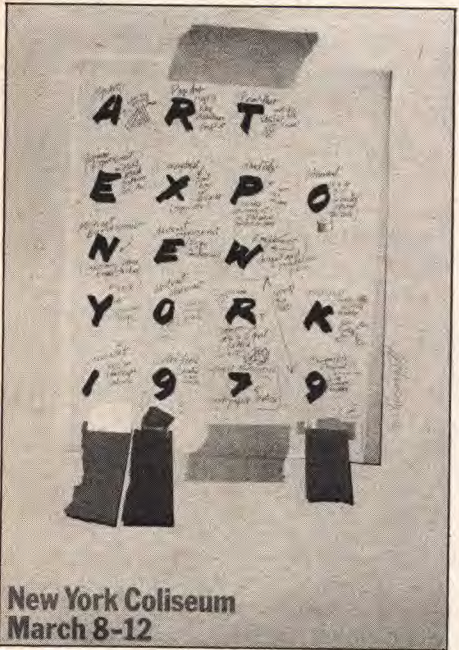
"Out of that has come a desire we share to see if we can't be our own client — to see if we can't hire ourselves to do things, conceive ideas and produce them ourselves. In fact, we have formed another company called MetaForm with a film-maker and others to try to do just that. We're not yet sure how or in what way. But we're trying to explore. It's probably a wish many people in the field have. It's not easy to do, but we're going to try."

This seemed to be a good stopping point. We shook hands again; Tom went to his desk for the first time that day. It was 6 P.M.

GERTRUDE SNYDER



A



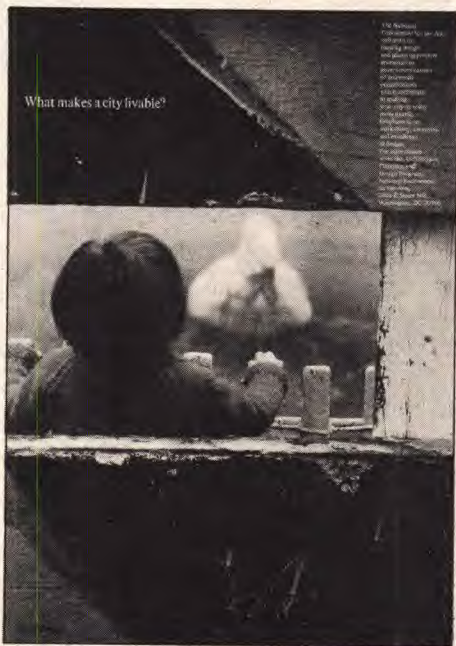
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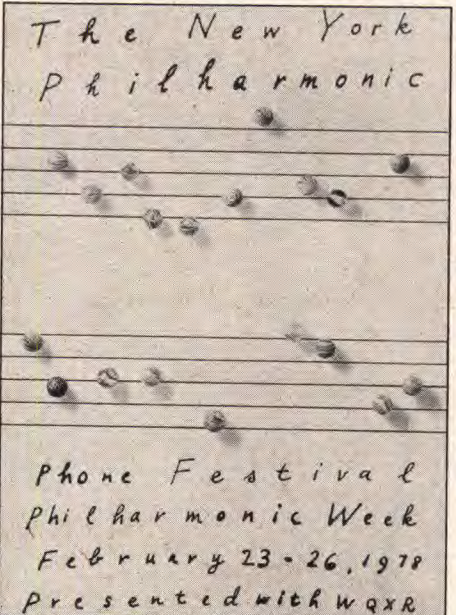
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CHERMAYEFF

- A POSTER FOR THE NATIONAL MUSEUM OF IMMIGRATION AT THE STATUE OF LIBERTY, 1975.
- B POSTER FOR ART EXPO NEW YORK, 1979.
- C POSTER FOR MOBIL SHOWCASE, 1977.
- D POSTER FOR THE NATIONAL ENDOWMENT FOR THE ARTS, 1977.
- E POSTER FOR THE NEW YORK PHILHARMONIC, 1978.
- F POSTER FOR THE 1972 INTERNATIONAL DESIGN CONFERENCE IN ASPEN.
- G POSTER FOR THE 1978 SPOLETO FESTIVAL IN CHARLESTON, SOUTH CAROLINA.
- H POSTER FOR THE HARTFORD BALLET, 1978.
- I OUTDOOR SCULPTURE FOR 9 WEST 57TH STREET, NYC, 1972.
- J IDENTIFICATION PYLON (150 FEET HIGH) FOR THE PHILIP MORRIS VISITORS' CENTER IN RICHMOND, VIRGINIA, 1972.
- K POSTER FOR THE 1979 SPOLETO FESTIVAL IN CHARLESTON, SOUTH CAROLINA.



D



E



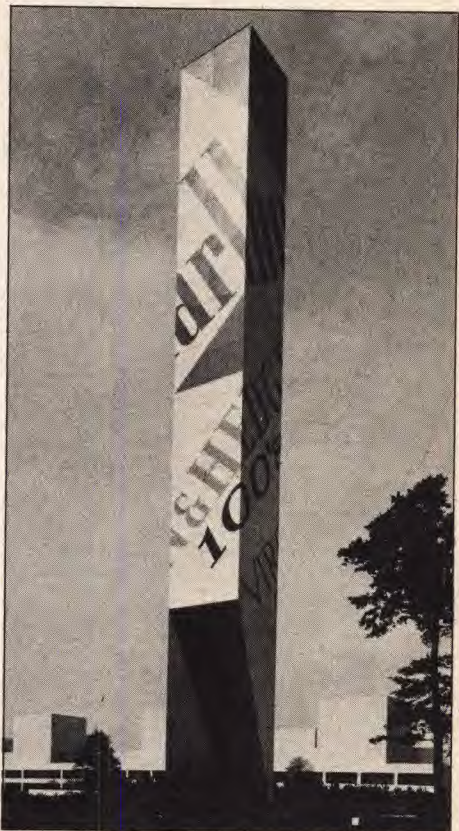
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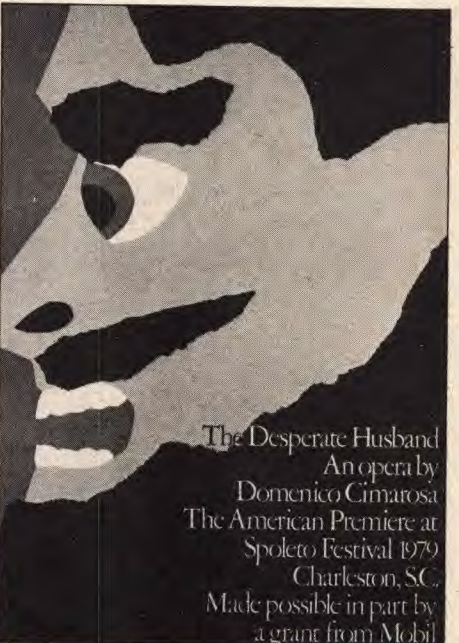
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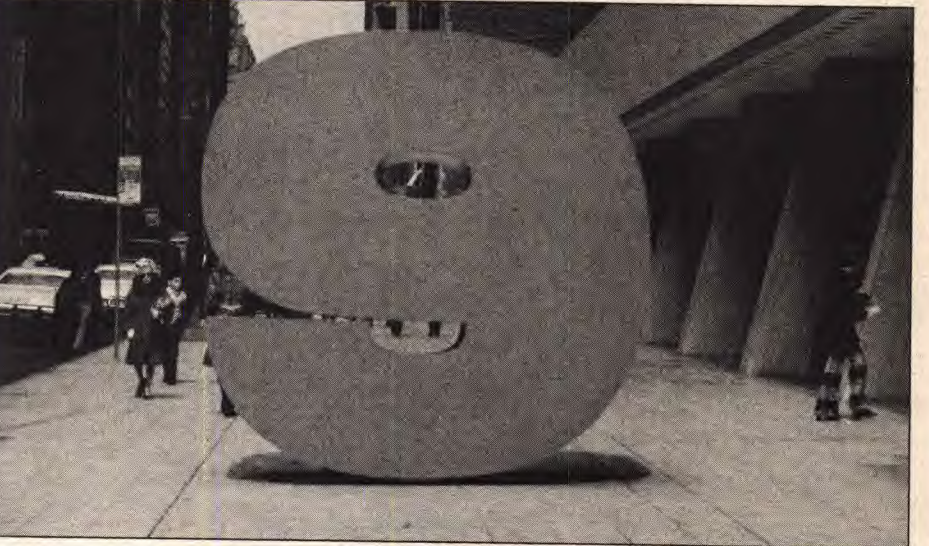
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I

GEISMAR

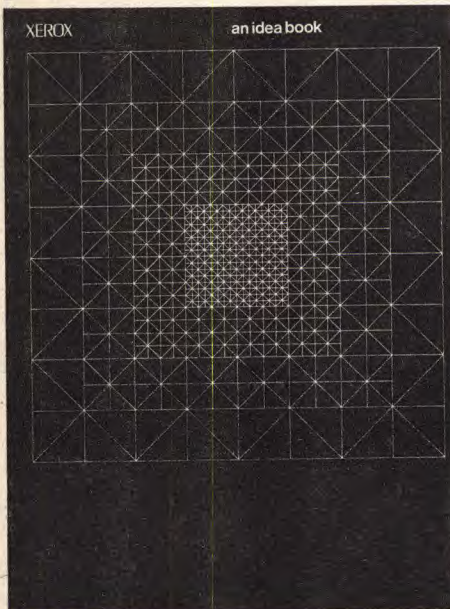
- A** DESIGN FOR BRENTANO'S SHOPPING BAG, 1978.
- B** LOGO FOR XEROX CORPORATION, 1968.
- C** COVER FOR XEROX PROMOTIONAL BOOK, 1973.
- D** OUTDOOR SIGN FOR MOBIL, 1966.
- E** POSTER FOR EDGEWOOD FURNITURE COMPANY, 1960.
- F** LOGO FOR MOBIL CORPORATION, 1965.
- G** TRADEMARKS FOR (TOP, LEFT TO RIGHT) CHASE MANHATTAN (1960), SEATRAN LINES (1965), BEAUKNIT (1971) AND (BOTTOM, LEFT TO RIGHT) OWENS-ILLINOIS (1972), BURLINGTON (1969), SCREEN GEMS (1968).
- H** POSTER FOR TRAVELING U.S.I.A. EXHIBIT; IN RUSSIAN IT SAYS "AMERICAN GRAPHIC ARTS", 1963-4.
- I** COVER DESIGN FOR AIGA GRAPHIC DESIGN USA:1 ANNUAL, 1981.
- J** SYMBOL FOR BOSTON'S 350TH ANNIVERSARY, 1980.
- K** PACKAGING FOR MOBIL OIL CANS, 1974.



A



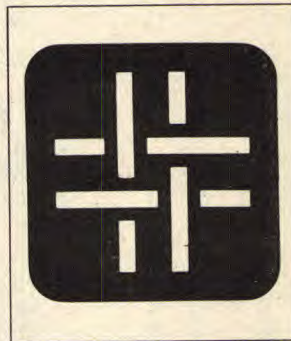
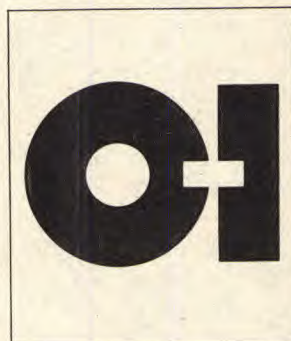
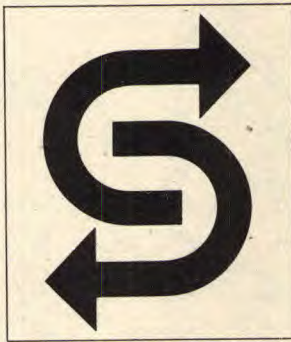
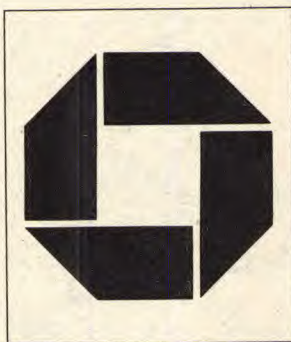
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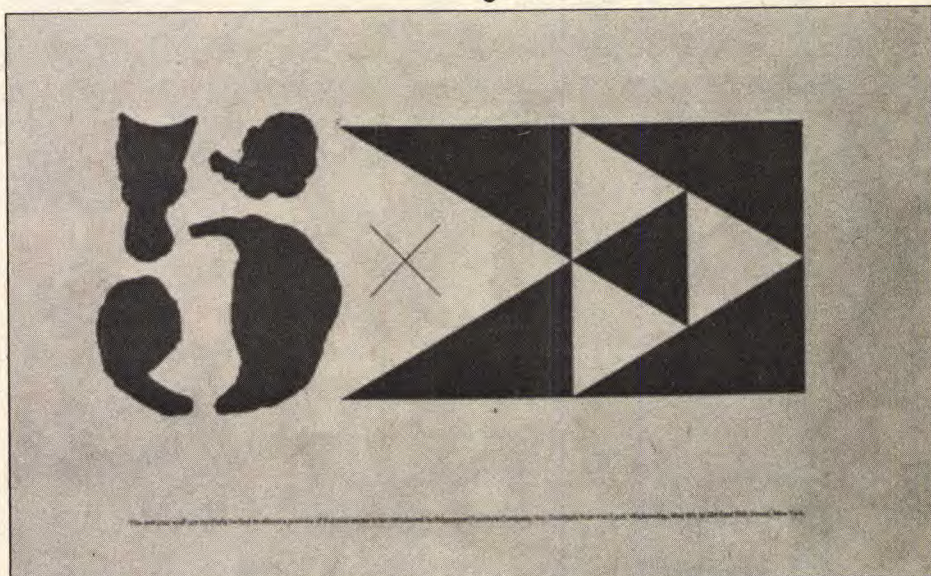
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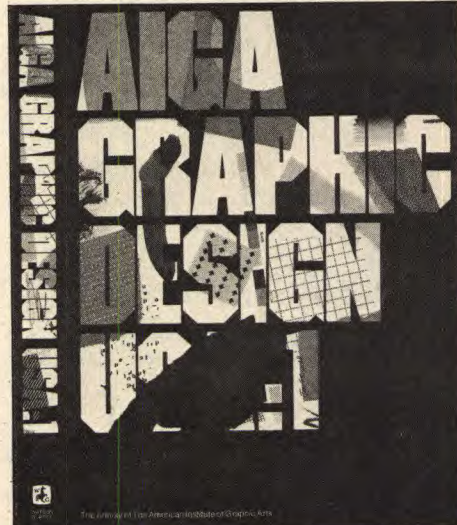
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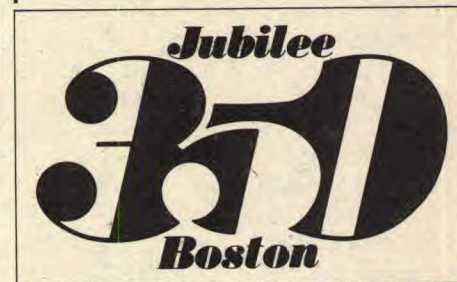
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PORTRAIT OF THE ADMIRAL
 BY MYERS, LOUIS, SIC. 908 04 23 USNR

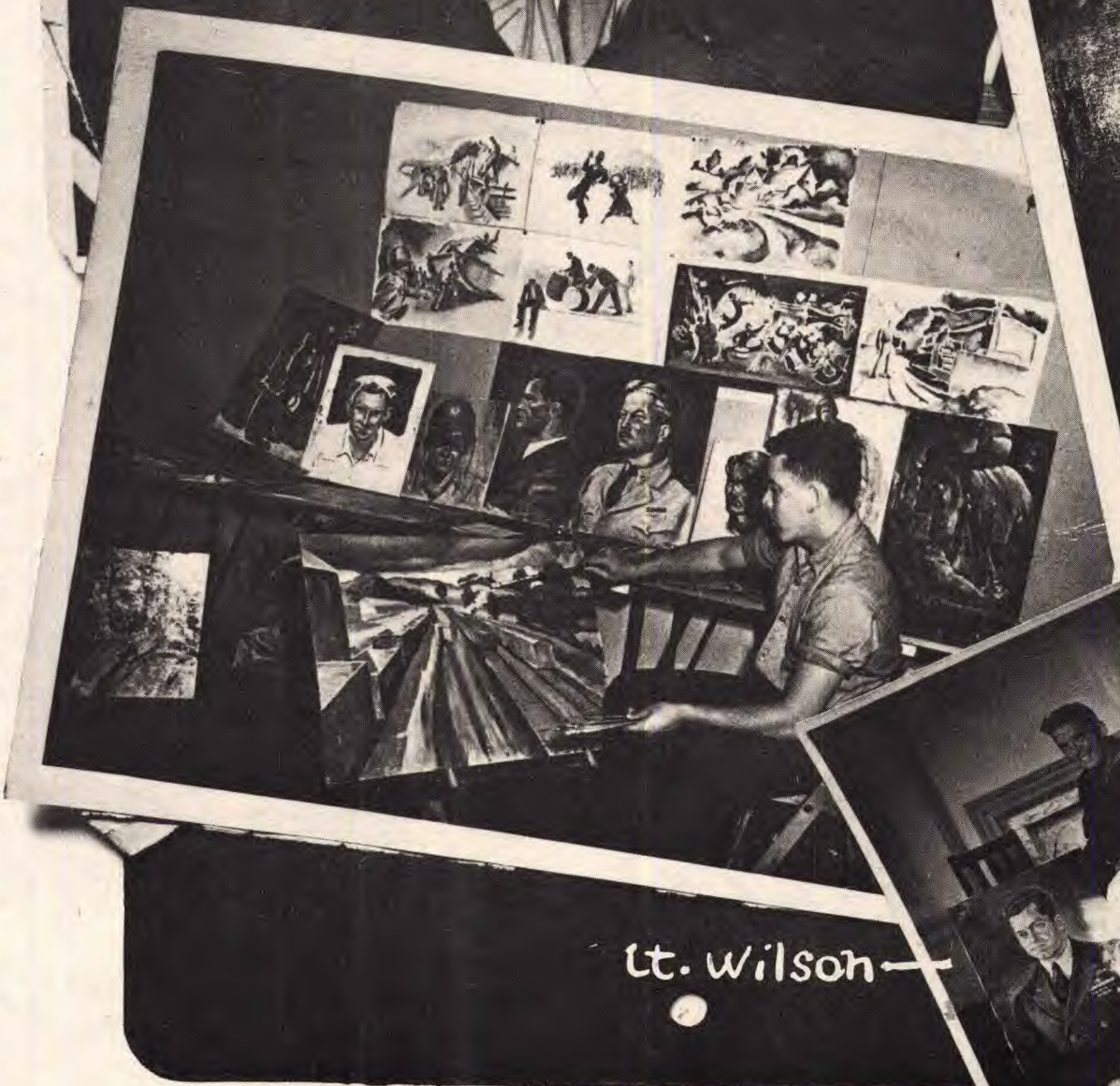
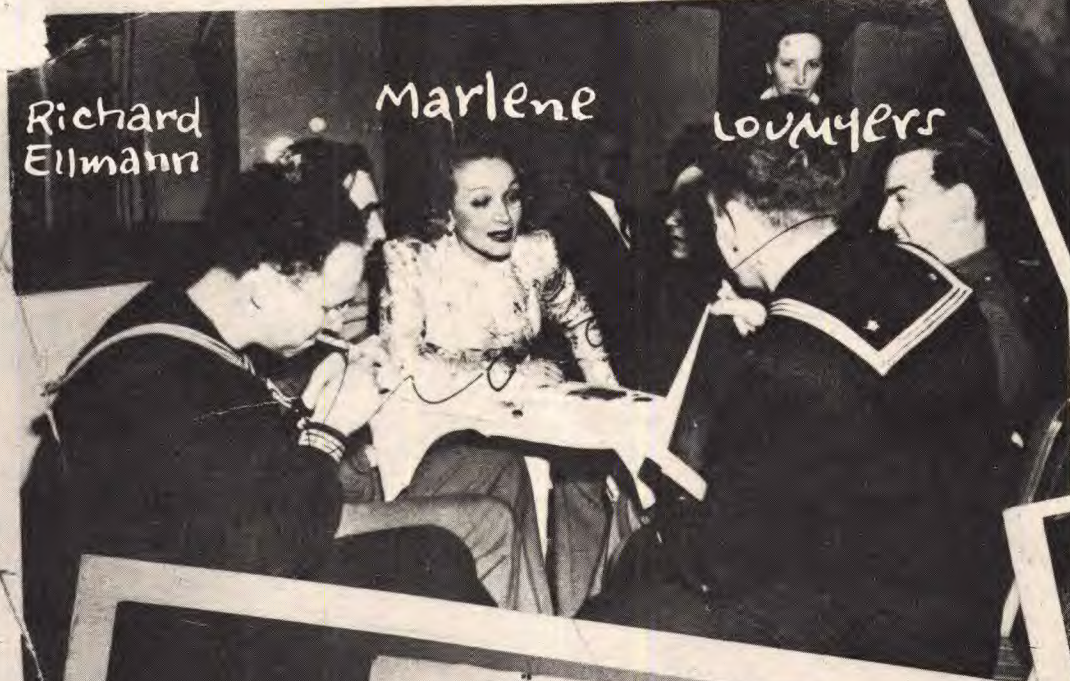
Lou Myers

Prussian blue. Veronese green, pink, violet, vermilion... Commodore Blakesley is a beetle-browed man, thin-lipped, with a fine hooked nose. He fills his uniform well and wears many decorations. The light comes in from a large bay window overlooking the harbor at Plymouth. The medals on his navy-blue coat rush into reds, yellows, greens, and turquoise. His eyeballs are fiery white. He is very pleased with my portrait of him and asks what I should like in "this man's Navy;" and I say, "I should like to paint the war, sir."

There is a grinding sound as the bottom of our boat hits sand, the engines racing. Our LST (Landing Ship, Tank) disgorges some First Army infantry. They come out in droves. They run after tanks. I try to thumbnail some sketches from behind a landing craft... terror and confusion. Monumental contraptions in cast-iron shells—German crabs full of explosives—rumble and draw toward us; we are digging in, shovelling emplacements for guns and holes for ourselves. We are under direct fire. Everybody has written about it, but nobody can describe it. The arms and legs of the dead stretched out... the beach, torn and vile, the poisonous breath of gunfire...

The tram shelter in the center of Cherbourg is burned out. I sketch the crater and the pockmarked streets and squares. Outside the Rex, a gutted cinema, a piece of an electric organ is intact in the rubble. I press some of the buttons on the organ, still connected to a live wire, and it gives off some snare-drum beats, a birdcall, and tambourine jangles.

At the Hôtel Splendide in Cherbourg I am painting the portrait of Lieutenant Mullenberger, a large man with a moon face, full lips, and wavy blond hair. He pops a stick of gum into his mouth, and I suggest he's going to have fat cheeks. The Lieutenant can't keep a single mood for more than a few seconds. He speaks of his wife, Blanche, who has left his bed and board home. He rolls his eyes ferociously. I can't paint that! I tell him that my wife has also left and that she's taken the furniture. That cheers him up a bit. Now his big head, overwhelmed with sleep, is drooping; his large features give him an inconsolable expression. I clear my throat to awaken him. His eyes pop open—a bullfrog. He is astonished and pleased with the painting and says he's gotten me a lend-lease chit for four hundred dollars to replenish my dwindling art supplies. I rush down to the paymaster, redeem the chit for dollars, and am off to the Le Franc art shop on Rue Pergolèse. Turquoise blue, ultramarine, violet, permanent green... linseed oil, turps, a hundred brushes, a roll of linen canvas...



Comodore Blakesley

Lt. Mullenberger

Navy 3952
c/o Fleet Post Office
New York, New York
30 November 1944

Louis Meyers, Slc, USNR
c/o Lt. Comdr. Richard T. Cragg, USNR
COMNAVFORFRANCE

Dear Meyers:

When I last saw you here in Le Havre, I really did not have an opportunity properly to thank you for the time and patience you spent in painting my picture. I hope that you did not think me unappreciative, but I was in a hurry to get your orders settled and to leave for London. I really do think that the portrait is excellent, and it was very good of you to spend so much time on it. I am becoming more attached to the frame also as time goes by. The gold on the inside sets off the picture nicely.

I think it is an excellent job. I am confirmed in this by the fact that the Admiral says it doesn't flatter me, and Commander Temple insists that it looks like an Arrow collar add, which all goes to prove one of two things, or both, that I either look like an Arrow collar add (which I doubt) or that it is a very good painting since there are diverse views on the subject. I am very anxious to send it home but I will keep it a couple of months in case you get around to have an exhibition by that time. But about February, I think my patience will run out. I do so want for my mother and father to have it.

Don't make Lt. Comdr. Cragg look too beautiful. I undoubtedly urge you to, as he eventually intends to hang in my ancestral hall, in Chicago, of all places, and impress the family. He should not be encouraged too much in these activities. I shall try to keep you from seeing enough of Paris. I shall struggle bravely against the time that you become famous. The artists were very nice to do it for me.

Sincerely,

PEYTON
PEYTON
Lieutenant
Flag



Lt. Commander Smith



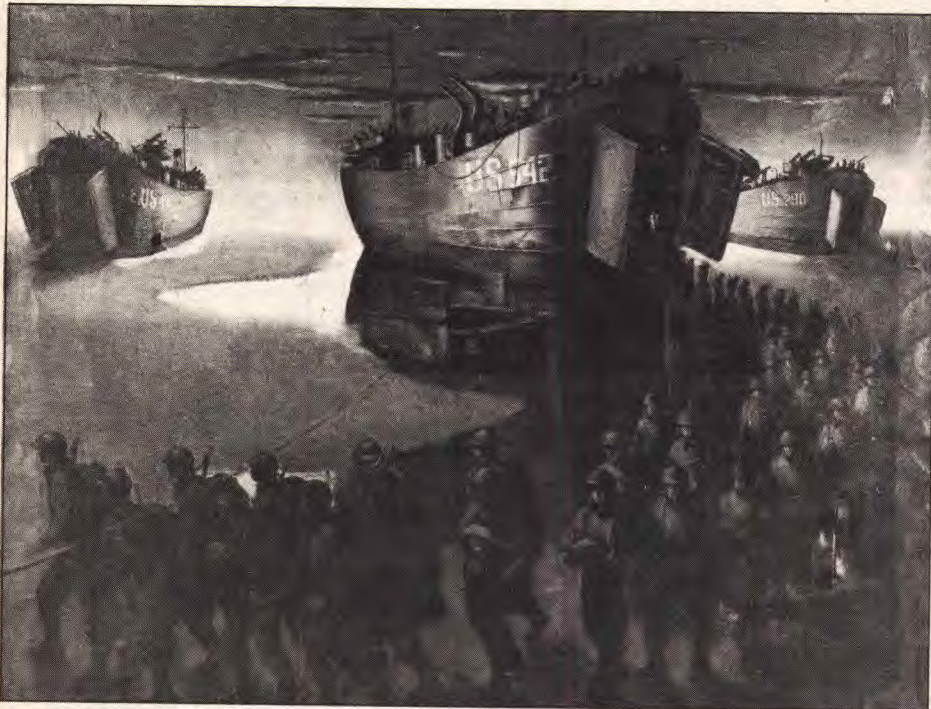
Lt. H.P. Brown

The retreating Germans have left thousands of potato mashers (hand grenades with handles) scattered about the beach. Some sailors have picked them up and are playing chicken—tapping each other on the head to see who taps hardest. One of the men tells me that there are a number of dead Germans in a pillbox on top of the cliff nearby. We climb up. We have to be careful of mined bodies. The smell is unbelievable. There is the buzzing of flies, a gray-green army jacket on a corpse is one big jelly...

The advance troops have penetrated some distance inland and will be followed up with supplies, ammunition, and artillery. We are rolling out burlap, which will be covered with wire mesh to

is about three square miles, with thirteen thousand French dead in the rubble. Some of the people have returned and are refusing to give up the search for members of their families. A woman is shouting "Raoul!" She doesn't quit and continues to poke around in what's left of the cellar of her house. I begin painting in gouache on tan paper, with a network of brittle lines and massed flat areas of raw color, trying to capture what was left of Le Havre behind the disaster. Green, black, yellow... my loaded brush rushes over the pad. I'm in a hurry.

The sun has set. The roadways back to the barracks are bombed out, and I have to retrace my steps by rock-hopping. The unburied in the German cemetery are laid out alongside freshly dug graves. It



form a road over the sand dunes.

Today I am in a command wagon with a Seabee convoy, on my way to Le Havre, which was liberated yesterday. A tank up ahead has run over a black-and-white cow and flattened it into a carpet—limbs akimbo, head up front, tail outstretched. A map of a cow.

A huge crimson cross marks the entrance of the German cemetery in Le Havre, on top of the hill, overlooking the harbor. The French gravediggers have a spillover of hundreds of stacked bodies awaiting burial. There is a tinkle of rings being pulled off fingers by the gravediggers and then thrown into pails, a tap-tap of hammers and chisels as they knock gold fillings out of the open mouths of the Germans, turning this grisly panorama into an industrial park. I make some pen-and-ink notes of the scene, hoping to catch some of the tension by jagged outline and bits of rendering. The anatomy of the heads and hands, the shoes, buckles, and such anchor the slack of the muddied and tattered uniforms. The bombed-out valley below the cemetery

is a moonlit night. A number of the bodies seem to be peacefully sleeping; the faces of others are racked with pain. In places the corpses are lying about so densely that with each step I take, I have difficulty avoiding them. I recognize the staircase along the wall. I race up the steps and am glad to hear the "Who goes there?" of the armed guard at the Navy barracks.

At the officers' hotel in Le Havre I paint a Lieutenant H. P. Brown. He says, "I think it is an excellent job. I am confirmed in this by the fact that Admiral Willowbrook says it doesn't flatter me and Commander Temple insists that it looks like an Arrow Collar ad, which all goes to prove one of two things, or both: that I look like an Arrow Collar ad, which I doubt, or that it is a very good painting, since there are diverse views." Paris is being liberated, and Lieutenant Brown was the Navy contingent there, asking if they would like an artist and portrait painter attached to their command. I'm on my way to Paris in a jeep with another sailor.

We drive slowly toward the Arc de Triomphe as thousands of Parisians

pour into the Champs-Élysées, applauding us, kissing us, cheering, and singing the "Marseillaise." It's August 25th. From the direction of the Concorde comes the staccato sound of machinegun fire. We drive past a burning German tank. It teeters at the edge of the wall along the Seine, tips, and falls into the river.

The Navy is billeted at the Hôtel des Acacias, near the Arch of Triumph. I begin a portrait of Lieutenant Wilson, the commanding officer of the enlisted men's barracks. He has grandiose ideas about my painting murals of U.S. naval history all over the hotel walls, starting with a cutaway view of life aboard a warship of the Revolutionary War period at the main entrance of the hotel. We settle for a portrait of himself. Lieutenant Wilson insists on being painted outdoors in front of the hotel. I render his head down to the shoulders, twice life-size. Snoopers in the street climb up on each other's backs to watch me painting him. In the front row, right against the iron fence, a whole slew of men and women fasten on to the window shutters. "C'est bizarre, n'est-ce pas?" I take a bow, and they laugh and applaud.

At the hotel, I run into Ted Bailey, Storekeeper First Class. We were stationed together at the Exeter naval base, in southern England. He is now on permanent duty here in Paris. We go up to his room on the *cinquième étage*. His place is fixed up like a liquor store, with hundreds of bottles of Scotch, bourbon, cognac, Calvados, Irish whiskeys, slivovitz, and assorted wines and champagnes on shelves along the walls. Bailey's function is driving a truck up to the front lines to newly liberated wine cellars to buy the best bottles for the Admiral's table. He has been very successful in recent weeks, returning with a great Riesling for breast and Bordeaux for drumstick—one hundred cases of each. He is a favorite son and dresses out of uniform as he pleases. We drink a wine that he says is the Napoléon of Burgundies.

Ted Bailey comes up to my room. I begin his portrait. His features are flat on the surface of his face and head, and he is hard to catch in paint. The dark mass of his body in the Navy blues emerges from neutral hues in the background, which I deliberately blur so as to bring out more strongly the light vibrating in the face and hands. The white stripes of the Navy shirt, framing his neck, emphasize his face rising above it. I am finished in an hour and a half. I ask Bailey to advance me two hundred dollars. I am on temporary duty, and my pay is being held up in four hundred and asks if I'll come with him to help unload some refrigerators.

This morning at the Acacias I finish painting a four-by-eight-foot seascape of the Continental frigate Alliance fighting two British warships in

1781. I start a portrait of Esek Hopkins, the commander of the First American Fleet, who led the raid on Nassau, in the West Indies, in 1776. He captured the port and came home with munitions and supplies for Washington's army. Lieutenant Wilson has supplied me with scrap material from naval archives, and he is very pleased with the results.

At inspection the Admiral is impressed with my seascape, the portrait of Esek Hopkins, and the large head of Lieutenant Wilson hanging next to the American flag. The next day I drive a jeep out to the Admiral's headquarters, the Château Louveciennes, in Neuilly, where I am received by the Marine guard and the Flag Secretary, Lieutenant Commander Peyton L. Adams. We find a good north light on the second deck, and I begin my drawing and underpainting as the Admiral sits in a Louis XVI chair holding an illuminated Bible in his right hand and a magnifying glass in his left.

As I prepare to leave, Lieutenant Commander Peyton L. Adams, returning my salute, says, "Those who associate the word 'artist' with flowing hair, smocks, and berets will no doubt be startled by the inclusion of painters like yourself in the Navy's program of reporting the war."

At the Hôtel des Acacias I've finished painting John Paul Jones, the most daring and successful captain in the U.S. Navy, and have started a canvas of the frigate Randolph challenging a British ship of the line twice her size, the Yarmouth, in the year 1778 off Barbados, in the West Indies.

Music halls and night clubs are opening all over Paris, and Ted Bailey advances me some francs. He's got a new outlet for a warehouseful of hams—a chanteuse in an act at the Cirque Med-





rano. Bailey and I hurry over. As the curtain comes up, her partner, the Great Alexander, picks her up and she sings "Mariage de Poupée" in a high-pitched voice. He slips her into a satchel, from which she continues to sing. He slips her into a smaller satchel, and then progressively smaller ones. Her voice grows fainter and fainter.

At the Château Louveciennes I am struggling with the Admiral's nose and lips.

Lieutenant Commander Peyton L. Adams wants me to shorten the nose "and get some of that damned carmine off the Admiral's lips." The Admiral himself has spoken once. "I'm not sure," he says, "that I don't look less like William S. Hart than like Gustav von Seyffertitz." The paint of the Admiral's face is streaky from the changes, and I'm worried that it may not dry at all. During the past week Germans have been parachuting into Paris, and there have been some air raids; in Bastogne, the Battle of the Bulge is raging. I tell Lieutenant Commander Peyton L. Adams that there is a possibility the Germans may recapture Paris and I may wind up painting Field Marshal Kesselring. The Admiral leaves the room, and the Lieutenant Commander speaks to me in an icy whisper about the trouble he had talking the Admiral into sitting for a portrait. He gesticulates wildly and bangs into the easel, knocking the painting over. He sends a vase crashing. He changes color, demanding, "Sailor, what did you do with the resemblance?"

Ted Bailey and I are at a Pigalle music-hall fleshpot. The naked girls can't dance, but who cares? After the acts are over, we go around to the stage door to see the talent come out. A fat man with a mustache and a smile exits with four beauties. I show them some slapdash

sketches I've done from the third row—drawings with reckless foreshortening. "The quicker a sketch, the better it looks," I say, making some rapid lines of the fat man. The pastels go wildly over the gray-toned paper, wiggles and swirls of light orange and sap green predominating. Ted Bailey frightens him by demanding one of the girls. The fat man walks in worried steps. I get a great scribble of him in six lines. He roams around us, he hesitates, comes back. He salutes us majestically with a sweeping bow. His arm rises and falls. One of the girls talks to Bailey. I have a little tin filled with turpentine to dip pastels into, giving an oil-paint quality to the drawing. I have to squat as I draw, resting the pad on the sidewalk. The fat man in his turnabouts steps on my tin and squashes it. I sketch the girl, who holds Ted Bailey in an iron grip. I am still groping in this medium. I do her all aglow in yellow and red, Ted Bailey in dark purple. She is an acrobat in one of the acts and certainly tough. The other girls dance about, offering us kisses—one each. "Hey, this isn't bad," I assure Bailey, as the fat man hails a taxi and drives off with the dancers.

At the Hôtel des Acacias I am painting George Washington from a color print of Gilbert Stuart's famous portrait. I begin with a vague blob of a head, the precise color of the flesh. I then round out the blob and begin to get the features into focus. My near-magic ability to seize a likeness has Lieutenant Wilson all aflutter. "Sailor," he says, "you are the foremost portraitist in this Navy, and I have put in for a Specialist X rating for you!"

I am with a Lieutenant Atwood in a jeep following a fleet of small landing craft through Belgium into Germany. We are on a mission with a naval unit, trucking a monster LCI to help the Third Army cross the Rhine. I see a most gruesome sight. A rifleman grins and waves at us in passing. There is a shot and the soldier is spun around and falls to the ground. From where he is, a few yards away, he looks up at us. He has been shot through the temple, and his eyes bulge out as in surprise at what has happened to him, although it is impossible that he could have known what hit him. Our LCI gets stuck in Ehrenbreitsteinstrasse, in Koblenz, and Lieutenant Atwood, our commanding officer, is upset with the Navy engineers for not having measured the width of every narrow street before dragging the "whale" out of Normandy. We break out some K rations, after which I sketch some Seabees topside chopping

away at the stonework of this building that wedges us in tight.

A few weeks later I meet Ted Bailey in the lobby of the Acacias. He is dressed up like Count Potocki, in leggings and a parka with a mink lining. He is about to take off for Germany on a wine-cellar mission for the Admiral's table.

At the Château Louveciennes Lieutenant Commander Peyton L. Adams tells me it's not the Admiral's nose that's wrong—it's his eyes. The Lieutenant Commander had taken a group of officers into the studio the night before. There they had agreed that the Admiral's eyes in the painting were too close-set. I'm painting the coat and gold braid and medals now. The Admiral is restless, and Peyton Adams explains him as a man of action. "Take a look at his chest. You see before you the most highly prized, most envied medals for merit and courage. Sailor, never forget that we preserve the character of our performance whatever the task."

"Yes, sir, made to measure, sir, assembled according to the style and season of the year. Yours, dear gracious and benevolent master, yours in heart and body and spirit, sir." The Lieutenant Commander dyes his hair jet black and leaves his mustache gray. His hair and mustache bristle like a cat's, and his bushy eyebrows are ferocious—especially the one on the right. He has small, nervous eyes; they dart about and then stop dead.

I try to salvage the Admiral's portrait by applying fresh paint over his head and suit, so that it literally oozes. The colors of the uniform are flattened, so that the medals are suddenly reemphasized by jewel-bright splashes of pigment. A certain kind of accuracy becomes necessary now—and irony. I've had some trouble with the shape of the Admiral's head. I've been able to correct it by holding the canvas up to a mirror and viewing it inside out. The Admiral hasn't been in for a sitting. Lieutenant Commander Peyton L. Adams sends a Yeoman Saunders to sit in the Admiral's coat. He is too large and very active, forcing me to swish around in the suit creases, so that the Admiral's head, which has been done in slower paint, seems out of place. There are other surrogate sitters coming in—some too thin and some too large. Small sailors are the worst, as the coat folds around them and they take on a burlesque character.

I am society to the Navy brass, who nod approvingly as I salute them in passing with a French Wac named Charlotte on my arm. Charlotte and I are sitting outside a café across the street from the Acacias. Ted Bailey sees us and comes

over. He says that he's looking for a hostess for a night club he's planning to open on the Left Bank. He shows us a drawing of a restaurant, The Yankee Doodle—an enormous red-white-and-blue carp anchored to the roof, with a mermaid riding the fish. I sketch Ted Bailey and Charlotte in ink and watercolor—pure intuition and the hope that it will settle into what they are. The English-speaking waiter says that I am painting caricatures. I tell him I see no purpose in drawing natural proportions. Ted Bailey signals the waiter and orders champagne, and of all damned things, he asks Charlotte for her slipper and then drinks out of it. He toasts her in *Franglais*, "Mademoiselle," he says, attaching two earrings to her lobes. "I give *ces bijoux* to match *vos yeux* of blue!"

I draw in ink, and paint in yellow and blue wash.... The wreckage of defeat and retreat lies scattered over the countryside.... Dead horses, pigs, and cows, vehicles and abandoned guns.... Unshaven German soldiers, arms over their heads, are giving themselves up. They come out of the fields all plastered with cowflop. They all want to be first. We tell them we don't have the facilities for collecting prisoners. Lieutenant Atwood climbs up on top of our jeep and tells them straight from the shoulder. He shouts at the top of his lungs. There is a seething mass tangled and clinging to the smashed tanks and vehicles. More of them keep surrendering. They are blocking traffic. Women in embroidered blouses run toward the American Army waving their arms, giving the V sign. A wife with her dead husband in a wheelbarrow is taking him out of her village to avoid mass burial. We stop to empty a jerry can into the gas tank of our jeep. A woman clutches my arm, shouting, "America! America!" The jeep suddenly gives a jolt and we're off.

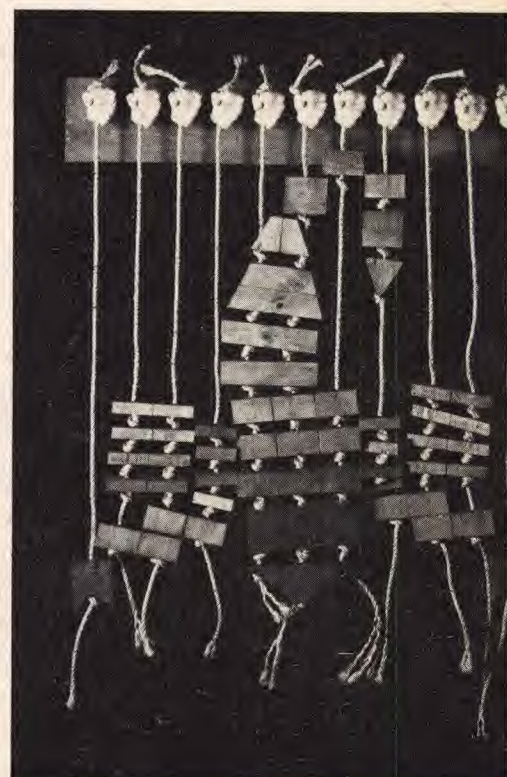
Ted Bailey is back in Paris. His truck is a mess. He is blocked behind the steering wheel. The doors are jammed. He climbs out of the truck window. Walking with a limp, he pushes through the sailors in front of the Acacias. His parka has lost its sleeves; he is all powder and looks like a Pierrot. Bailey's truck turned over near Mannheim, shattering every one of his bottles, and he says there wasn't much left in the wine cellars anyway—the infantry got there first.

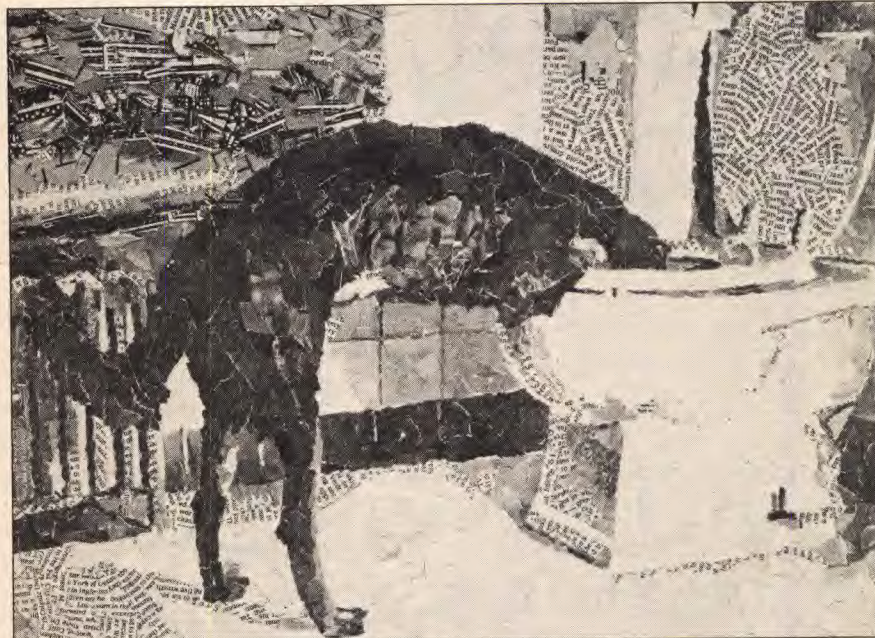
I haven't found a tight fit for the Admiral's coat yet, and the surrogates have stopped coming in. I wrap the painting in several copies of the *Stars & Stripes*. Making sure I'm not noticed by the Marine guard, I leave the Château and drive toward the Seine. At the Pont Neuf I throw the unfinished Admiral off the bridge, out into space, and watch him flutter down into the river. He floats away, an inch below the surface, his face wan and pale, his eyes staring.

MS. LAUREN URAM



What you see on this spread may look like the work of two different people, but they are the creations of one 23-year-old young lady with enough talent, obviously, to be two. A recent graduate of Pratt Institute, Lauren Uram is multidimensional in the full sense of the word. At Pratt, she created her own five-year program and completed courses for a dual degree in illustration and sculpture. On close examination, it is obvious that she balances her muses well. Her sculpture is embellished with illustration, and her illustration is strongly sculptural. Being predisposed to type, we were intrigued with her newspaper collages and her expert manipulation of typographic swatches for color and texture. We were particularly amused by her portrait of our good friend, CBS's Lou Dorfsman, caught in a characteristic pose.





“PEN & GRAVER” BY HERMANN ZAPF

If ever you need an inducement (other than sheer embarrassment) to clean up your studio, consider Herb Lubalin's recent serendipitous experience. While straightening out an accumulation of 40 years' worth of reference material, publications and assorted junk, he came upon a slender, taupe-colored volume entitled *Pen and Graver*, a magnificent collection of alphabets and calligraphy by none other than Hermann Zapf.

These days, Hermann Zapf is a familiar name in typographic circles, but to get a proper perspective on this manual published in Germany in the early 1950s, you should know something of the state of the art of calligraphy at that time. To put it gently, calligraphy as an art form was treated with benign indifference—relegated, in fact, to the netherworld of mere craft.

But young Hermann Zapf was not deterred. Self-taught, but fiercely inspired by Edward Johnston and, later, Rudolf Koch, he produced a series of calligraphic samplers based on authentic historic forms. To him they were works of art, and he hoped to find an appreciative audience. He was fortunate to meet up with another man, August Rosenberger, a punchcutter whose passion for calligraphy matched his own. He cut the original forms in metal and a limited German edition—500 on handmade Fabriano paper and 80 on Japan paper—was printed. An English edition, published two years later—also on Fabriano paper—numbered only 2,000 copies. So all in all, you can imagine that there are not many of these precious manuals floating around the world.

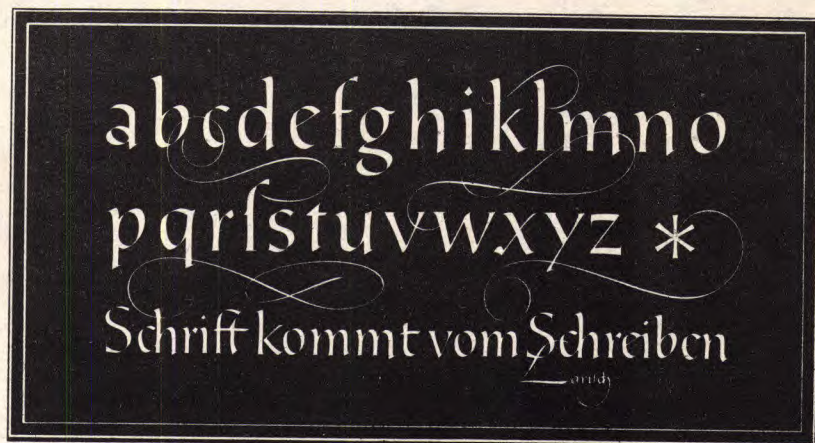
Herb Lubalin thought it would be a nice gesture to share his copy with you. It's regrettable that you can't enjoy the feel of the original handmade paper and the rich warm blackness of the true color. But on the principle that a little of a good thing is better than none at all, we are reprinting the calligraphy in its entirety, and an abbreviated version of the text.

Pen and Graver... the very title clues us in to the fact that writing tools have everything to do with the look of letter forms. The text also reveals how intimately they have been tied to cultural and technological developments in the course of Western civilization.

We learn that **Greek Capitals**, chiseled in stone, were fully developed by the 5th century B.C. But the **Minuscules (1)** adapted for book forms did not appear until the 9th century A.D.

Roman Capitals (2) were also chiseled in stone, but delineated first with a flat brush which defined their elegant character. Informal letter forms, rendered with a reed held parallel to the writing surface, produced square capitals which remained in common use until the 6th century. As in Greece, **Roman Minuscules (3)** did not appear until several centuries later.

3



Typography's origin lies in writing. LARISCH

1

Ἀρχὴ μεγίστη τοῦ βίου
τὰ γράμματα.

★DES LEBENS EIGENTLICHEN ANFANG MACHT DIE SCHRIFT★

The written word is the actual beginning of life.

2



4

+
ABCDEFGHIJKLM
abcdefghijklmnpqrstuvwxyz
NOPQRSTUVWXYZ
+

5

In der still zurückhaltenden/
edel durchgebildeten/auf tiefste
in jeder bewegung erfüllten schriftform
suchen wir uns und unser zeitgefühl
auszudrücken

RUDOLF KOCH

In every moment of the quietly reticent, nobly designed and deeply sensitive letterforms, we seek to express ourselves and our feeling for the time we live in. RUDOLF KOCH

6

A B C D E F G H
I J K L M N O P
Q R S T U V W X Y Z

In the 3rd century, it was found that a pen could be held at an angle, instead of parallel to the writing surface, and letter forms could be made more easily and faster, but these **Rustic Capitals** (4) sacrificed elegance for speed.

The square **Uncials** of the early Christian manuscripts were rounded off in the 4th century with the introduction of a broad-edged pen. By the 5th century, the halfuncial with ascenders and descenders emerged. And Charlemagne's decree, in the 8th century, to reform European alphabets, eliminate abbreviations and make letter forms more legible, led to the development of the **Caroline Minuscule** (5).

The power and magnitude of the Church in the Middle Ages were reflected in the sumptuously decorated bibles and liturgical manuscripts. **Lombardics** (6), the voluptuous initial letters, blazed with color and were often burnished with gold as well.

7

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

10

Die wesentlichsten Eigenschaften einer
angewandten Schrift müssen
Deutlichkeit, Schönheit & Charakter sein.
EDWARD JOHNSTON

The basic attributes of a typeface must be simplicity, beauty and character. EDWARD JOHNSTON

8

Die deutsche Schrift
ist in ihrem Schmuck den gotischen Bauten
vergleichbar die den Blick zur Höhe ziehen
und uns mit Staunen u. Bewunderung
erfüllen.

Johann Wolfgang Goethe

German type in its decorative forms is comparable to the Gothic edifices which lift our eyes upwards and imbue us with awe and admiration. GOETHE

Typography is the noblest of all arts.

11

TYPO-
GRAPHIA ARTIUM
OMNIUM NOBILISSIMA

9

ABCDEFGHIJKLM
abcdefghijklmnpqrstuvwxy
z
NOPQRSTUVWXYZ

12

ABCDEFGHIJ
· ROTUNDA · OMNIUM · SCRIPTURARUM · NOBILISSIMA ·
KLMNOPQR
· VOCATUR · ETIAM · MATER · ET · REGINA · ALIARUM ·
STUVWXYZ
· LEONHARD · WAGNER · 1507 ·

The Rotunda is the noblest of all types and the mother and queen of all succeeding letterforms. LEONARD WAGNER

In the 12th century, the attenuated lines, spires and high vaults of Gothic architecture were the impetus for the elongated, condensed, peaked letter forms of **Textura** (7, 8).

When typefounding was invented in the mid-15th century, the demand for alphabets was pressing. It was only natural for Gutenberg and his successors to fashion their typefaces after existing calligraphic forms.

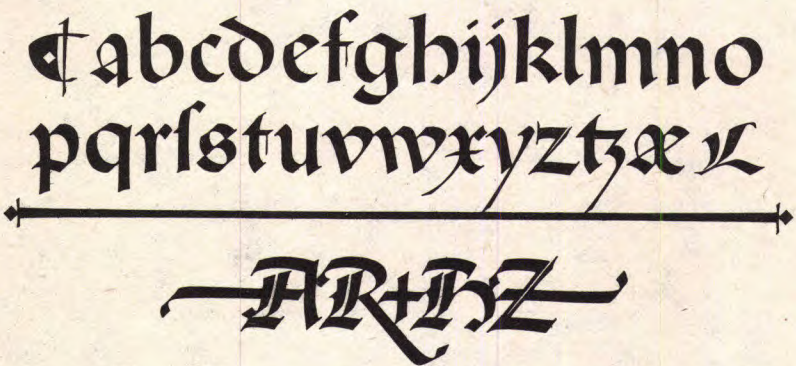
A familiar correspondence script became an italic form, **Humanistic Cursive** (9, 10). The revived interest in humanist culture during the Renaissance inspired the creation of faces that resembled, but did not duplicate, classic Roman forms. These combinations of capitals with Caroline-type minuscules were called **Humanistic** (11).

Italian and Spanish calligraphers leaned toward the rounded roman style of the

16



13



18

Das größte ist das Alphabet,
denn alle Weisheit steckt darin.
Aber nur der erkennt den Sinn,
der's recht zusammensetzen versteht.
Geibel

The alphabet is supreme, because all wisdom is contained therein. But only he recognizes its meaning who knows how to compose it correctly. GEIBEL

15

In wohlgemachter Buchstabe
und ein rechtlicher Mensch,
der muß allein dastehen können
und nirgends anlehnen †

IFFLAND

17



A well-designed letter and a righteous human being should be able to stand by themselves without any support. IFFLAND

14



20

Die Schrift könnte und sollte
der unmittelbarste, persönlichste
Ausdruck unseres Formwillens sein.
Peter Jessen

Type could and should be the most direct and most personal expression of our design thinking. PETER JESSEN

Caroline minuscule, **Rotunda (12, 13)** rather than the sharp-edged, condensed **Textura**. But in Germany, too, with the vast outpouring of printed matter during the Renaissance and Reformation, **Schwabacher**, a rugged, legible type, came into favor (14, 15, 16).

Also in Germany, the opulence of the Renaissance and Baroque periods encouraged the Gothic variation, **Fraktur**, with intricate scrollwork and flourishes that eventually aggrandized it out of practical usage (17, 18, 19, 20).

Though the printing press was preeminent in the 16th and 17th centuries, calligraphers still carried on heroically in the imperial chancelleries and private writing schools of Germany. In a final swan song, they indulged themselves and embellished letters as in **German Chancery Script (21)**. **Civilité (22)** is a French letterform.

But the pressing demand for humanist writings throughout Europe required masses of

printed matter in highly legible type. Finally, at the end of the 18th century, Giambattista Bodoni cut his first splendid **Modern Classicistic Roman face (23)**.

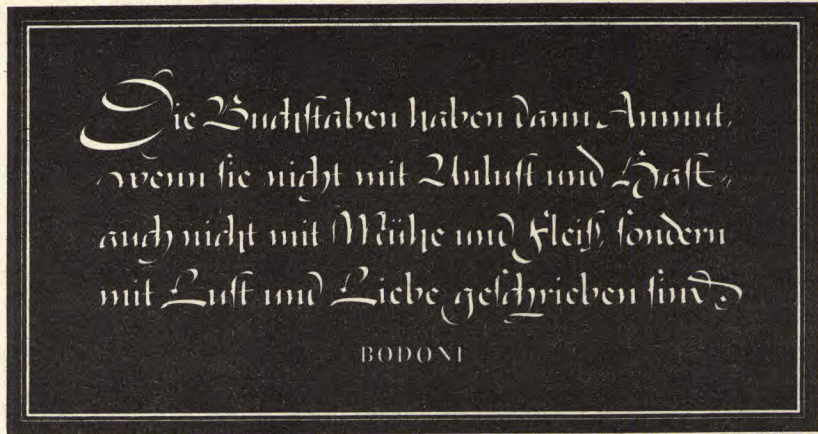
Roundhand (24), a graceful italic, grew out of humanistic cursive, and **German Script (25)** had its origin in Gothic running script. Both these faces lost their beauty and expressiveness when the broad-edged pen gave way to the pointed steel tip to satisfy the requirements of engraving techniques.

Fortunately, today our forms do not suffer at the hands of technological innovations. Our new technology is incredibly flexible, and our designers, like Hermann Zapf, are incredibly versatile. But it is only fair to state for the record that Hermann Zapf, typographer, is unswerving in his preference for calligraphy and unabashed in his love for his fellow calligraphers.

19

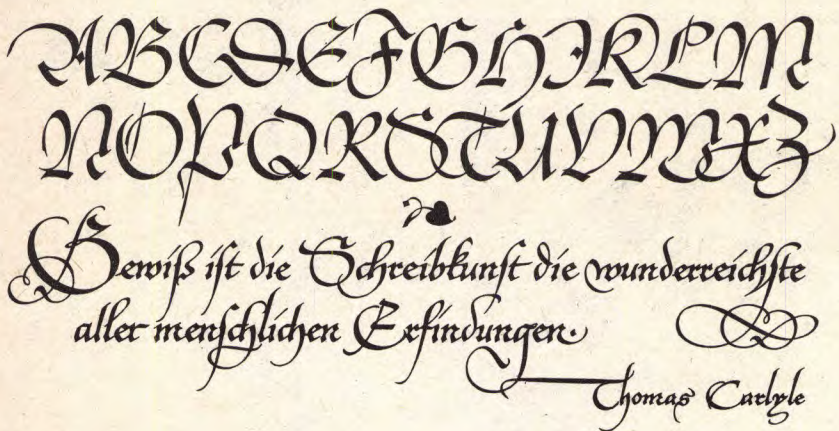


23

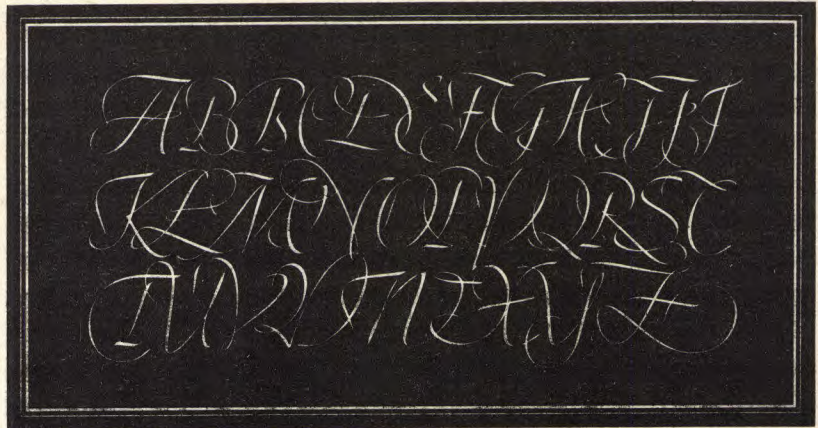


Letters possess gracefulness not when they have been written with listlessness and haste or with toil and diligence, but with heart and soul. BODONI

21

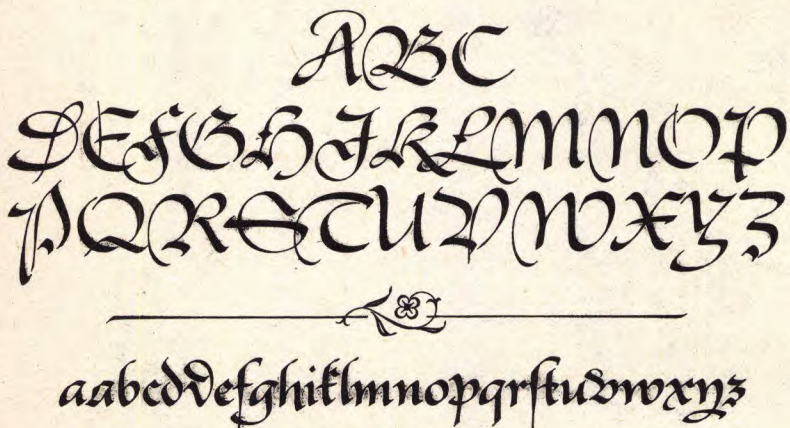


24

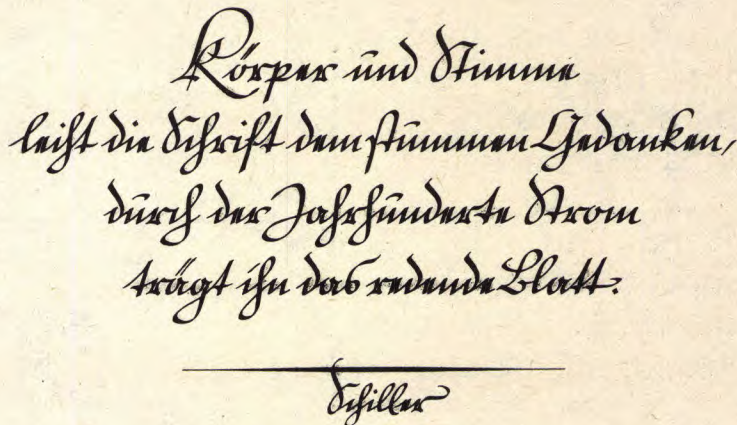


The art of writing is certainly the most wonderful of all human inventions. THOMAS CARLYLE

22



25



A mute thought is imbued with body and voice through type, and a printed leaf carries it over the tides of the ages. SCHILLER

Something for Everybody from U&Ic

Selected Poetry from *The Devil's Dictionary* by Ambrose Bierce

OVEREAT

Hail, Gastronomer, Apostle of
Excess,
Well skilled to overeat without
distress!
Thy great invention, the unfatal
feast,
Shows Man's superiority to
Beast.

JOHN BOOP



MISDEMEANOR

By misdemeanors he essayed to climb
Into the aristocracy of crime.
O, woe was him! — with manner chill
and grand
"Captains of industry" refused his hand,
"Kings of finance" denied him recognition
And "railway magnates" jeered
his low condition.
He robbed a bank to make himself
respected.
They still rebuffed him, for he was
detected.

S. V. HANIPUR

ABRACADABRA

By **Abacadabra** we signify
An infinite number of things.
'Tis the answer to What? and How? and Why?
And Whence? and Whither? — a word whereby
The Truth (with the comfort it brings)
Is open to all who grope in night,
Crying for Wisdom's holy light.

Whether the word is a verb or a noun
Is knowledge beyond my reach.
I only know that 'tis handed down
From sage to sage,
From age to age —
An immortal part of speech!

Of an ancient man the tale is told
That he lived to be ten centuries old,
In a cave on a mountain side.
(True, he finally died.)
The fame of his wisdom filled the land,
For his head was bald, and you'll understand
His beard was long and white
And his eyes uncommonly bright.

Philosophers gathered from far and near
To sit at his feet and hear and hear,
Though he never was heard
To utter a word

But "**Abacadabra, abacadab,
Abacadab, abacad,
Abraca, abrac, abra, ab!**"

'Twas all he had,
'Twas all they wanted to hear, and each
Made copious notes of the mystical speech,
Which they published next —
A trickle of text
In a meadow of commentary.
Mighty big books were these,
In number, as leaves of trees;
In learning, remarkable — very!

He's dead,
As I said,
And the books of the sages have perished,
But his wisdom is sacredly cherished.
In **Abacadabra** it solemnly rings,
Like an ancient bell that forever swings.
O, I love to hear
That word make clear
Humanity's General Sense of Things.

JAMRACH HOLOBOM

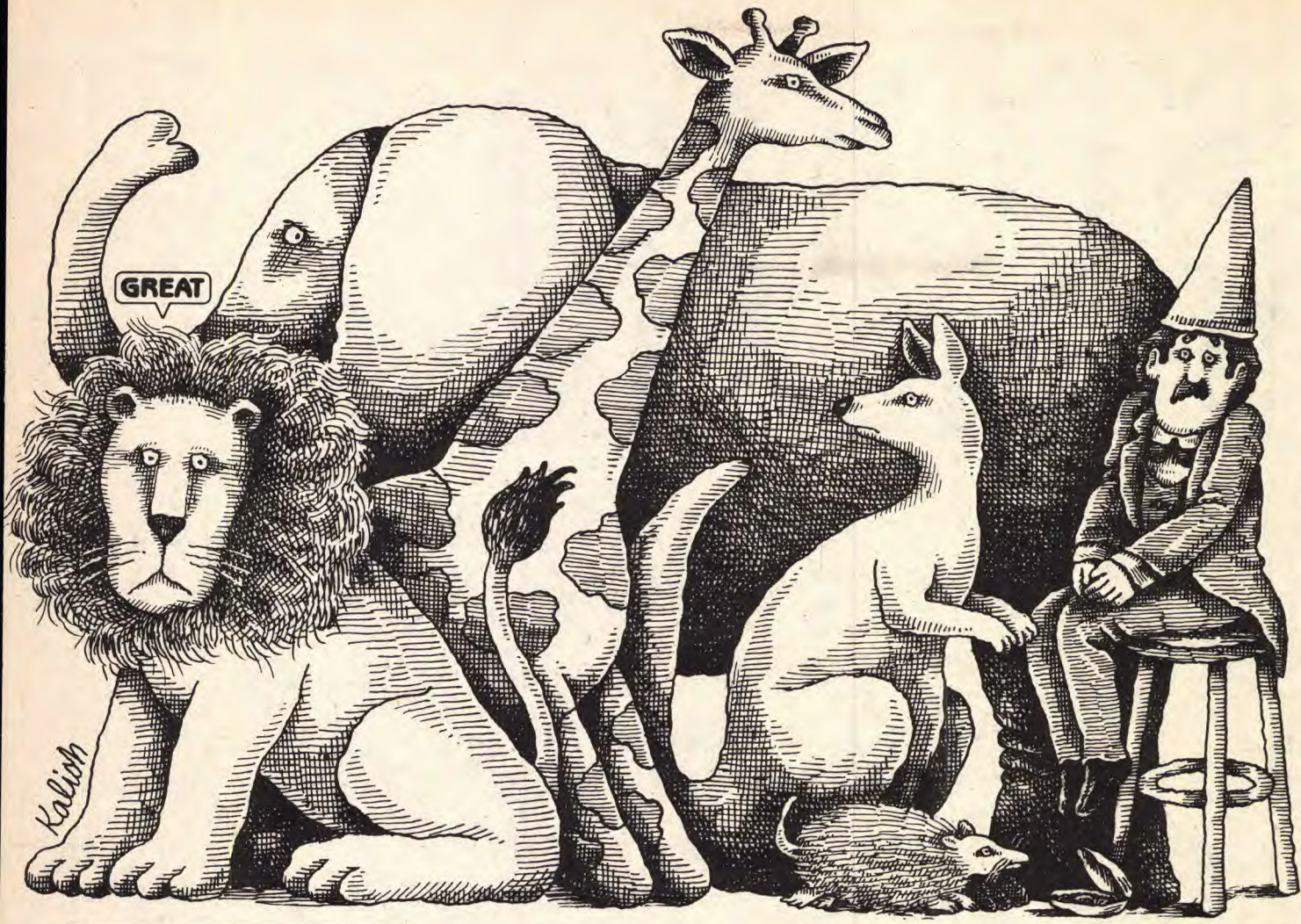


EAVESDROP

A lady with one of her ears
applied
To an open keyhole
heard inside,
Two female gossips
in converse free —
The subject engaging them
was she.
"I think," said one,
"and my husband thinks
That she's a prying,
inquisitive minx!"
As soon as no more of it
she could hear
The lady, indignant,
removed her ear.
"I will not stay,"
she said, with a pout,
"To hear my character
lied about!"

GOPETE SHERANY





"I'm great," the Lion said—"I reign
The monarch of the wood and plain!"
The Elephant replied: "I'm great—
No quadruped can match my weight!"
"I'm great—no animal has half
So long a neck!" said the Giraffe.
"I'm great," the Kangaroo said—"see
My femoral muscularity!"
The 'Possum said: "I'm great—behold,
My tail is lithe and bald and cold!"
An Oyster fried was understood
To say: "I'm great because I'm good!"
Each reckons greatness to consist
In that in which he heads the list,
And Vierick thinks he tops his class
Because he is the greatest ass.

ARION SPURL DOKE



RECRUIT

Fresh from the farm or factory or street,
His marching, in pursuit or in retreat,
Were an impressive martial spectacle
Except for two impediments — his feet.

THOMPSON JOHNSON

NOSE

There's a man with a Nose,
And wherever he goes
The people run from him and shout:
"No cotton have we
For our ears if so be
He blows that interminous snout!"
So the lawyers applied
For injunction. "Denied,"
Said the Judge: "the defendant prefixion,
Whate'er it portend,
Appears to transcend
The bounds of this court's jurisdiction."

ARPAD SINGINY



JESTER

The widow-queen of Portugal
Had an audacious jester
Who entered the confessional
Disguised, and there
confessed her.
"Father," she said, "thine ear
bend down—
My sins are more than scarlet:
I love my fool—blaspheming clown,
And common, base-born varlet."
"Daughter," the mimic priest replied,
"That sin, indeed, is awful:
The Church's pardon is denied
To love that is unlawful."
"But since thy stubborn heart will be
For him forever pleading,
Thou'dst better make him, by decree,
A man of birth and breeding."
She made the fool a duke, in hope
With Heaven's taboo to palter;
Then told a priest, who told the Pope,
Who damned her from the altar!

BAREL DORT



**THE ACTOR APES A MAN—
AT LEAST IN SHAPE;
THE OPERA PERFORMER
APES AN APE.**

THE HISTORY OF PUNCH



**GRAPHICALLY,
THE FIRST 50
YEARS WERE
THE BEST.**

BY STEVE HELLER

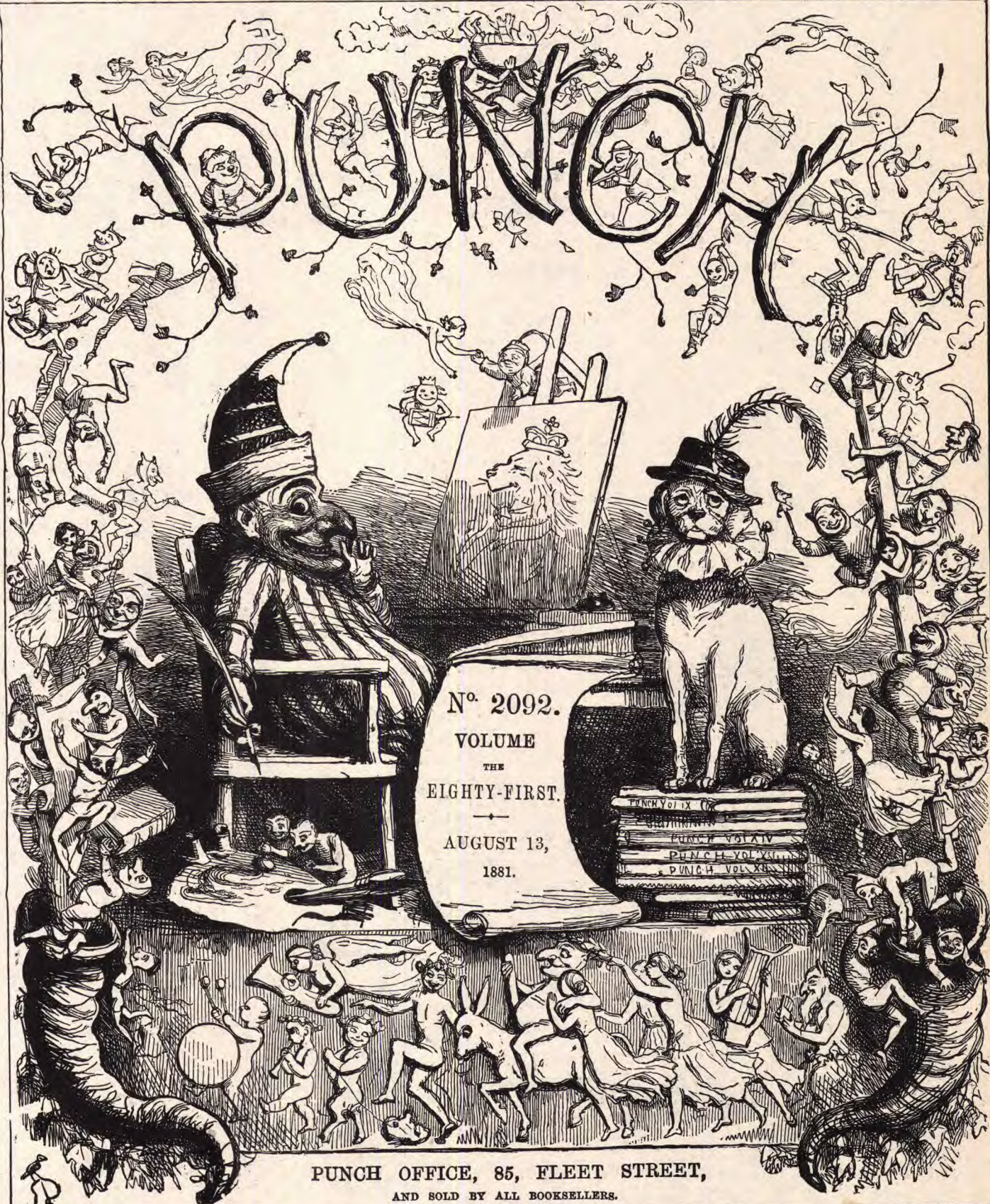
For 140 years Punch has offered a regular diet of farce and comedy and has been a significant model for generations of graphic humorists. It observed and commented on Victorian, Edwardian and twentieth-century morality. It forecast the passage of fashions and trends. It fought in the Crimean War, the Boer War, World War I, and it survived the blitz of World War II. It heralded its many sovereigns and lambasted Prime Ministers and countless parliamentarians. It attacked the clerics from Rome and gave solace to the Church of England. It has been a faithful servant of and a loyal watchdog for its middle- and upper-class constituency. And unlike the British Empire, it can still boast that the sun does not set on its logo. Punch is a British institution, and like all such establishments, regrettably, it has suffered from age and fatigue.

From its inception, Punch's lionhearted comedy was housebroken in comparison to the revolutionary French journals, *La Charivari* and *La Caricature*. The decidedly republican passions displayed in lithos by the masters of French caricature, Daumier, Travies, Gavarni and Grandville, were nowhere to be found in the pages of Punch. With the exception of a few good-natured jibes at Queen Victoria and her consort, the editors and artists, alike, were quite content with the crown and the constitutionally safeguarded Parliament. The Napoleonic wars were over, and the savage "manly" imagery that characterized the caricature of Gillray and Rowlandson gave way to a more Victorian, decorative manner. Punch's purpose was to remind both high and low society that they were mortal fools who needed to be taught moral lessons from time to time.

Punch offered outspoken commentaries on despotism abroad and also attacked injustice at home: the terrible living conditions of the poor, the oppression in the sweatshops and the pollution in the Thames. The comparative lack of thunder in this legacy does not mean that the magazine, or its artists, did not enliven the spirit of visual satire. As you will see, it certainly played an important role in the history of modern graphic humor.

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PUNCH, OR THE LONDON CHARIVARI.

POET'S CORNER.

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STEAM BOATS.

It is—according to Malins, and to a higher authority, Alderman Lucas—in the over population of this country that we are labouring for the present depressed condition. Of the numerous remedies applicable to the evil, none have been found so effectual as Steam Boats; and, although their superiority over the small-pox and rail-roads has been disputed, yet, from the increased favour in which, every succeeding season, they are held, as engines of destruction, it is clear that the highest opinion is entertained of their efficacy.

In proof of this, the stranger has only to trust himself on board a six-penny Gravesend boat on a fine White-Sunday. The deck crowded, and the stowage-rooms on the public-boats, he will be wedged in by the crowd so tightly as to preclude the use of his limbs when the accident, which is sure to occur, takes place. Exactly at the moment of the start, an opposition boat will also set off, so that the speed will be deliciously exhilarating. In trying to give "Dagbly look" as narrow a berth as possible, each captain will find his adversary, and a few passengers will be missed from the public-boats, to make an additional hole or two in the water. As they will very likely amount to a dozen,—quite enough to help one another,—it would be unwise to stop either vessel, so the speed is doubled.

In furtherance of the praiseworthy object for which these vessels were originally started, (the reduction of the population,) they are ordered to "go on" at the precise moment a passenger is stepping off.

BILLINGSGATE.

This agreeable watering-place is on the north bank of the Thames, and there is a fancy fair continually held there for the sale of various shawls, hats, &c. The inhabitants of this region speak a language of their own, and it is a favourite study with many speakers and writers who acquire occasionally a sort of native proficiency in Billingsgate. This popular vernacular forms, as it were, a counterpoise to the starchy purity of St. James's, as presented to us in the novels of Fashionable Life.



THE THAMES TUNNEL.

Is a large bricked tube which passes under the bed of the stream. The purpose for which it was constructed has never been exactly ascertained, but some highly scientific individuals have conjectured that during a severe winter it is intended to be filled with boiling water, and so ensure the uninterrupted navigation of the river, by preventing its accumulation of ice. Others have imagined that it is to be converted into a powder magazine, and in case of invasion, to be used as an American torpedo, and set the Thames on fire, or blow up the enemy's fleet, whilst our own men-of-war are safely anchored in.



If the stranger get a sight of the cabin, it will be a mistake to imagine that its occupants are confined there as a punishment for some misdemeanor, however much their imprisoned and crowded condition might warrant the supposition. The crew will be composed of the lowest class of the population, and to some of a most atrocious character; the latter are "volunteers," but the former a compulsory employment, the latter of the "volunteers" being so intense that the male would upon itself in spite of the odds.

As the number of passengers gradually decreases at the various stopping-places,—by means of "casting hay" and then suddenly going on just in time to send the dabblers into the water instead of the wherry waiting to receive them,—several of the tapers of most receive from their constituents to the dock and commence a series of pleasing practical jokes, in the nature of which cucumber-buns, (with a weaver sometimes attached), find their way either to the bottom, or to the Nostril. So you are sure to get to Gravesend, either in this course, or by means of a cold bath in the Thames.

For a full account of the Abolition of the Steam Boat, we must refer the inquisitive stranger to "Punch," Vol. I., page 25, and to "A Sentimental Journey along the Coasts of the Thames," published in recent Numbers.

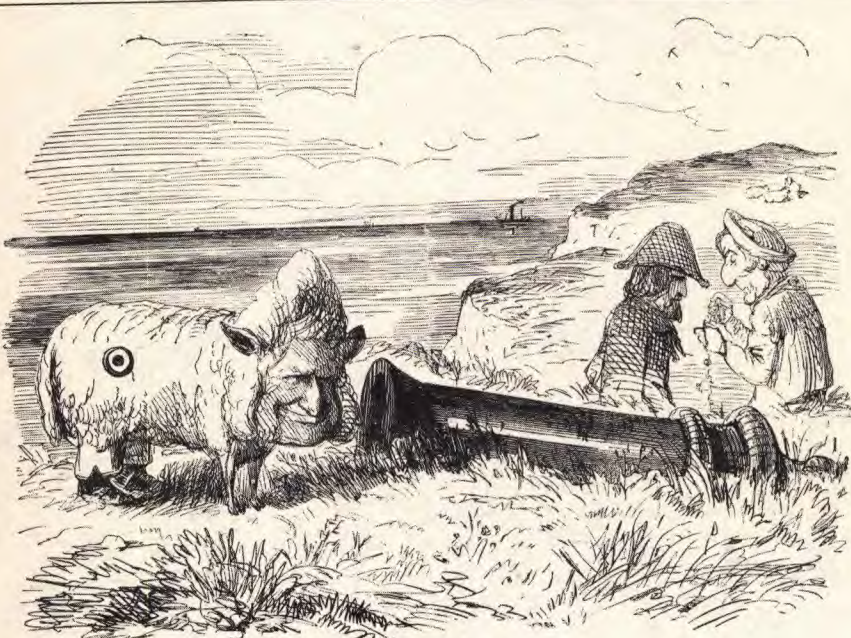
NORTHUMBERLAND HOUSE,

which stands at the corner of Parliament Street and the Strand, is principally remarkable for a wooden staircase raised, in imitation of the fabled, red bridge, and the peculiar ferocity of the tail of the lion, which has so long ornamented the top of the building. There is a tradition that the celebrated Mahomet Soudy once drew a horoscope on this extraordinary appendage; just upon applying to the potter we were assured that it had not happened during the time the keys of the gates had been in his possession.



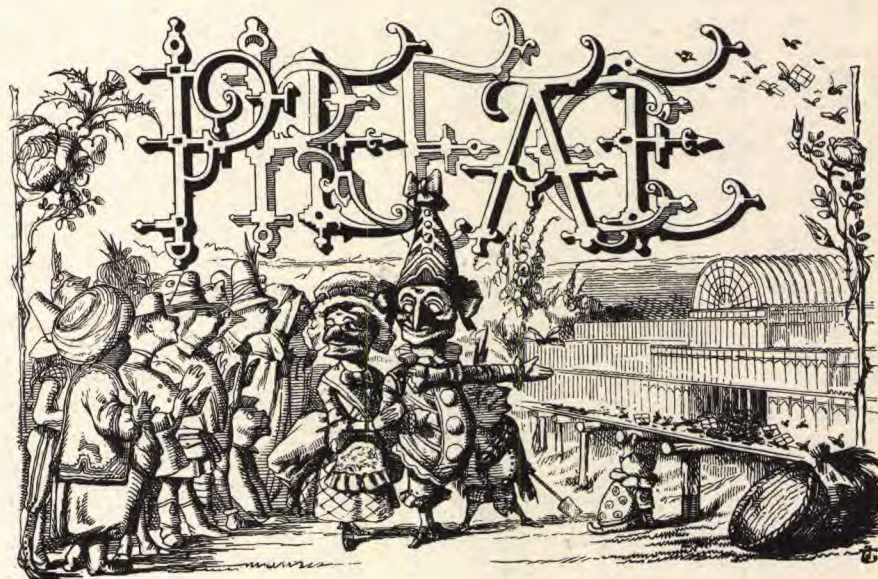
LONDON: PUBLISHED AT THE OFFICE, 85, FLEET STREET.

The word "cartoon" in its modern sense is a Punch creation. During the reign of Charles I the approved phrase to describe a satiric image was "a mad design"; in the time of George II it was known as a "hieroglyphic"; throughout the golden age of Gillray, Hogarth and Cruikshank "caricature" was applied to the copperplate engravings displayed in the famous printshops; "pencilings" was the early-nineteenth-century term for large satiric tableaux. It was not until July 1843, when the first great exhibition of cartoons (preliminary sketches for grand paintings and murals) for the ceilings and walls of the new Houses of Parliament was held, that Punch inaugurated its own sarcastic series of "cartoons," and in so doing gave new meaning to an old word. But it did more than change the terminology. Punch revolutionized the spirit of caricature in Britain to such a degree that Gladstone was prompted to say that "in his early days, when an artist was engaged to produce political satires, he nearly always descended to gross personal caricature, and sometimes to indecency. Today the humorous press showed a total absence of vulgarity and a fairer treatment, which makes this department of warfare always pleasing." Punch's



PEACE (?)

A RECOLLECTION OF LANDSEER'S CELEBRATED PICTURE.



TO THE TWENTIETH VOLUME.



THE KING OF THE FRENCH.



LOUIS-PHILIPPE IN EXILE.



THE ADOPTED CUBS OF THE RUSSIAN BEAR.



THE MODERN MACHEATH.

Eng. Geo. Agnew & Sons, Print. New Street, London. The British, & Co. R. P. 1843. The Suppl. & 1844, &c.



Jean-Jacques Sempe, Ralph Steadman and Michael Ffolkes. However, it is clearly not the satiric touchstone of the past. The British underground papers, including *Private Eye*, *Ink*, *OZ* and *International Times*, surpassed *Punch* with their inventive, irreverent acid comedy. Ironically, all but *Private Eye* have folded, while *Punch* still survives. Perhaps this is indicative of the magazine's success at reflecting the remarkable stability of English society. With all its flaws, the magazine remains an important key to appreciating the range of this artistic genre. Of most significance to this study of satiric journalism are *Punch*'s early years—a time when literacy was on the rise in Europe, and satire was a formidable means of communicating with the populace.

cover design—a comic, decorative border which appeared without change from issue to issue—markedly influenced the formats of many other comic weeklies. *Punch* also pioneered the use of the caption to show dialogue; previously, cumbersome speech balloons and lengthy titles were the preferred literary devices. Many fine comic draftsmen found their voices in the magazine—Leech and Doyle (its two shining stars), Thackeray, du Maurier, Tenniel, Rackham and Maybank, among others. However, their collective influence on cartoonists today is less important than their impact on book illustration (it is safe to say that most of the nineteenth-century English draftsmen were more competent in this mode). Upon entering the twentieth century the vitality of the magazine was waning—in part due to the arts and crafts, Jugendstil and art nouveau revolutions in England, Germany and France, which offered an exciting approach, in marked contrast to the conservative *Punch*, and also the more savagely critical periodicals, *Simplicissimus* and *L'Assiette au Beurre*, which spoke louder than *Punch* on issues of social importance. However, the magazine's prestige did not suffer, and it continued to nurture fine artists into prominence—among them W. Heath Robinson and H. R. Bateman. To this day it counts many important European and American cartoonists as alumni and contributors, including Ronald Searle, Arnold Roth,

Punch, the London *Charivari* was born on July 17, 1841, as was its hunchbacked harlequin mascot, Mr. Punch (who embodies its spirit and policy to such an extent that the magazine is referred to by his name). As in the case of other famous characters in history the parentage of Mr. Punch has been much disputed. (M. H. Spielmann's exhaustive history of the magazine, written in 1895, offers the most accurate account available.) Among those who take credit for his origin are the first editors, Henry Mayhew and Mark Lemon, printer Joseph Last and writer Douglas Jerrold. An apocryphal story cited by Spielmann describes a monumental event: At one of their early meetings someone spoke about the forthcoming paper as being like a good mixture of punch, good for nothing without Lemon. Mayhew shouted "A capital idea! We'll call it *Punch*." Although based on Philipon's radical *La Charivari*, the early issues of *Punch* were decidedly moderate. The first months offered little promise for success. A change in printers and in editorial staff left Lemon as sole editor with Mayhew and Gilbert à Beckett as regular writers, and they shepherded the magazine through its rough period into one of popularity. The early numbers were visually bankrupt and intellectually simplistic, leav-



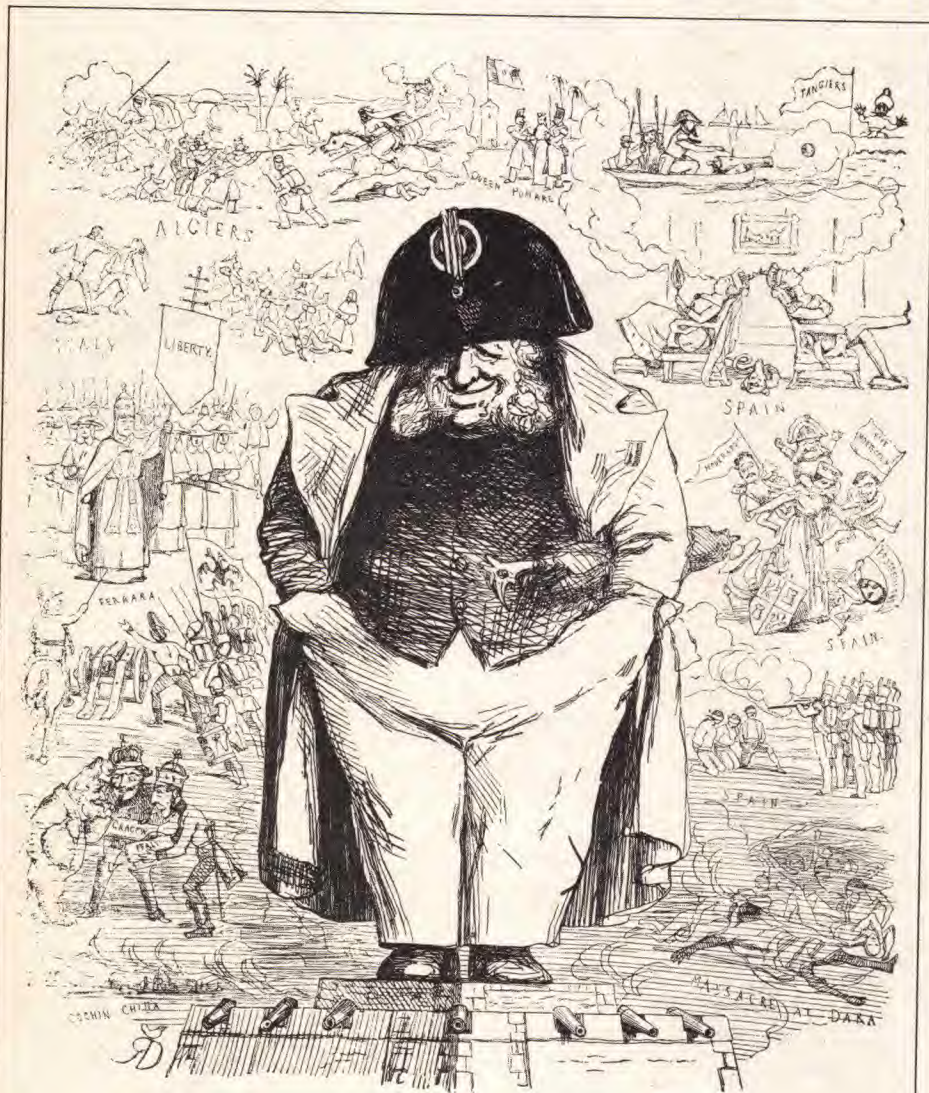
A DISCUSSION ON WOMAN'S RIGHTS.

Algernon (to his Sisters, his Cousins, and his Aunts). "MY DEAR CREATURES, IF YOU WANT EQUALITY AMONG THE SEXES, YOU MUST LEARN TO BE INDEPENDENT OF US, AS WE ARE OF YOU. NOW WE MEN LIVE CHIEFLY TO PLEASE OURSELVES FIRST, AND THEN EACH OTHER; WHEREAS YOU WOMEN LIVE ENTIRELY TO PLEASE US!"



A SON AND HEIR.

Son and Heir. "HOW MANY OF US ARE THERE? WHY, IF YOU COUNT THE GIRLS, THERE ARE SIX—BUT SOME PEOPLE DON'T COUNT THE GIRLS—I'M ONE."



THE NAPOLEON OF PEACE.



"GENERAL FÉVRIER" TURNED TRAITOR.

"RUSSIA HAS TWO GENERALS IN WHOM SHE CAN CONFIDE—GENERALS JANVIER AND FÉVRIER."—Speech of the late Emperor of Russia.

PUNCH'S FANCY PORTRAITS.—No. 39.



HIS GRACE THE DUKE OF SUTHERLAND, K.G.
THE IRON (RAIL) DUKE FINISHING HIS GREAT AMERICAN RIDE OF TWENTY THOUSAND MILES, AND RETURNING "AS FRESH AS WHEN HE STARTED."

and author William Makepeace Thackeray, afforded Punch a distinctively modern point of view. The magazine further solidified its approach at weekly dinners where members of the staff would meet at "The Table" (predating the legendary Algonquin Roundtable by almost a century), which Thackeray called "The Mahogany Tree." These were lively, witty affairs that had the free-flowing ambience of a child's party, but succeeded in bringing writers and artists together in common cause. Spielmann describes them this way: "When the meal is done and cigars and pipes are duly lighted, subjects are deliberately proposed in half a dozen quarters, until quite a number may be before the Staff. They are fought all round The Table, and unless obviously and strikingly good, are probably rejected or attacked with good humored ridicule or withering scorn... And when the subject of a cartoon is a political one, the debate grows hot and the fun more furious and it usually ends by Tories and Radicals accepting a compromise, for the parties are pretty evenly balanced at The Table. At last, when the intellectual tug-of-war, lasting usually from half past eight for just an hour and three-quarters by the clock, is brought to a conclusion, the cartoon in all its details is discussed and determined, and then comes the fight over the title and the 'cackle,' amid all the good natured chaff and banter of a pack of high-spirited school boys." At this time Punch was well on its way to becoming an energetic vehicle for artistic and literary expression.

The early years of Punch were during the infancy of the industrial revolution. Printing technology was greatly enhanced by the steam-powered press and the ability to make stereotype plates from single blocks. Other journals of comedy that emerged, but offered no real threat to the superior Punch, were The Squib, The Man in the Moon, and Diogenes. Later, during the 1860s and '70s came Fun, Judy, and Punch and Judy. In the United States there was a pathetic collection of imitators during the pre-Civil War years. Punch achieved unequalled success when it published Punch's Almanac; circulation rose from 6,000 to 90,000 in one week. The almanacs that had been popular in the early part of the century were fey little items, akin to the illustrated diaries and datebooks of today.

Punch, of course, could offer a myriad of comic extras such as drawings and vignettes by Charles Keene, Linley Sambourne, and others. The newly developing consumer class would purchase any entertainment they could get their hands on—to the benefit of the publishers of Punch.

By 1848, a year of great political upheaval, when Europe underwent an epidemic of revolutions, Punch's political cartooning came of age. To put this in perspective, there was still no real qualitative comparison between the art of Punch and the caricatures of Louis Napoleon by Daumier, Grandville, and a new talent named André Gill, but for frank expression of what the world thought of the new Emperor of France

PUNCH'S FANCY PORTRAITS.—No. 40.



C. E. HOWARD VINCENT,
"DIRECTEUR DES AFFAIRES CRIMINELLES DE LA POLICE METROPOLITAINE DE LONDRES; MEMBRE DE LA FACULTE DE DROIT ET DE LA SOCIÉTÉ GÉNÉRALE DES PRISONS DE PARIS."—AND YET
When there's practical detection to be done,
To be done,
This Director's lot is not a happy one.
Happy one.

PUNCH'S FANCY PORTRAITS.—No. 53.



HIS GRACE THE DUKE OF HAMILTON, K.T.
"I'M MONARCH OF ALL I SURVEY,
MY LIGHT THERE IS NONE TO DISPUTE—
THOUGH THAT ISN'T QUITE WHAT THEY SAY
IN THE PARTS ABOUT ARRAN AND BUTE."

ing room for much improvement. This can be surmised from the notice in the first issue: "This Guffawgraph is intended to form a refuge for destitute wit, an asylum for the thousands of orphan jokes, the millions of perishing puns, which are wandering about without so much as a shelf to rest upon!" The most striking graphic features were the numerous little punning woodcuts by William Newman, called "blackies," which decorated the text, often describing some social concern (such as the Irish problem). The politically metaphorical "Pencilings" were poorly rendered and terribly engraved (engravers were hard to find; the good ones were off doing fine book illustrations rather than newspaper cuts). Even John Leech's first contribution was so amateurish he was not asked to submit again for many months.

Up until this time British humor of the 1800s was influenced by acerbically satirical song ballads and Hogarthian broadside prints. Punch's older staffers embodied the merciless spirit of Gillray combined with an emotional tie to the underdog. This, combined with the more lighthearted approach of the younger contributors, artists, Leech, Richard Doyle, Phiz,

PUNCH'S FANCY PORTRAITS.—No. 55.



H.R.H. THE DUKE OF CAMBRIDGE,
EXTRA KNIGHT OF THE THISTLE.
"HE MOUNTED A HORSE IN HER MAJESTY'S FORCE."
Sergeant Bouncer's "Rataplan" Song (Sullivan).
"AND HE NEVER USED A BIG, BIG 'D.'"
Pinafore (Ditto).

PUNCH'S FANCY PORTRAITS.—No. 51.



REV. GEORGE GRANVILLE BRADLEY, D.D.
"BLESS THEE! THOU ART TRANSLATED!"

PUNCH'S FANCY PORTRAITS.—No. 58.



SIR ERASMUS WILSON, F.R.S.
"REV. ACC. FRETTORE!"

PUNCH'S FANCY PORTRAITS.—No. 138.



LORD LANSDOWNE,
IN HIS NEW CANADIAN COSTUME, SPECIALLY ADAPTED TO REMAINING FOR SOME TIME OUT IN THE COLD.

PUNCH'S FANCY PORTRAITS.—No. 63.



SIR JOHN HOLKER, Q.C., M.P.
"JACK WITH MY FAMILIARS, JOHN WITH MY BROTHERS AND SISTERS,
AND SIR JOHN WITH ALL EUROPE."
Second Part of King Henry the Fourth, Act II, Sc. 2.—(Our Version).
"GOOD SIR JOHN, HOW LIKE YOU —!"
Merry Wives of Windsor, Act V., Sc. 5.

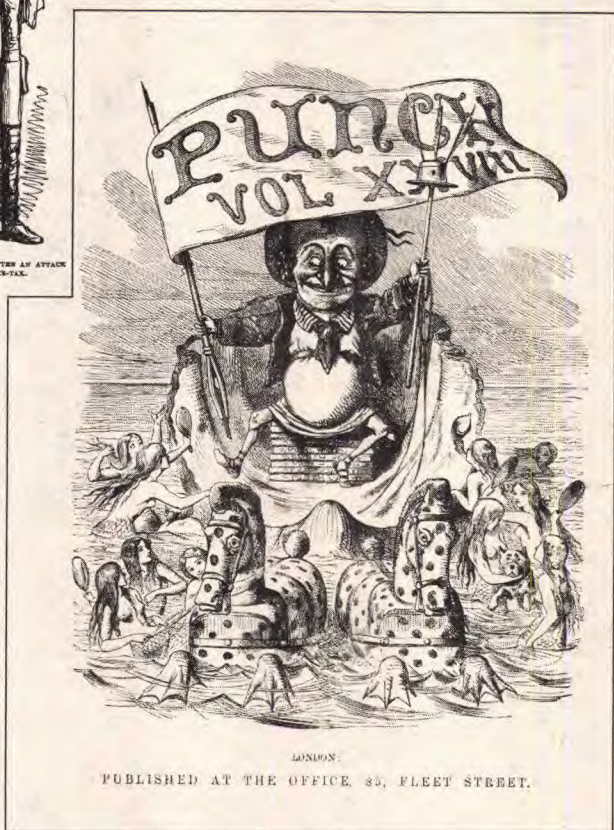
PUNCH'S FANCY PORTRAITS.—No. 106.



GENERAL DRURY LOWE,
GENERAL OF DIVISION, ILLUSTRATING A HOUSEHOLD RECEIPT FOR "SPOILING THE EGYPTIAN," BY A STEEL CUT.



LONDON:
PUBLISHED AT THE OFFICE, 85, FLEET STREET.



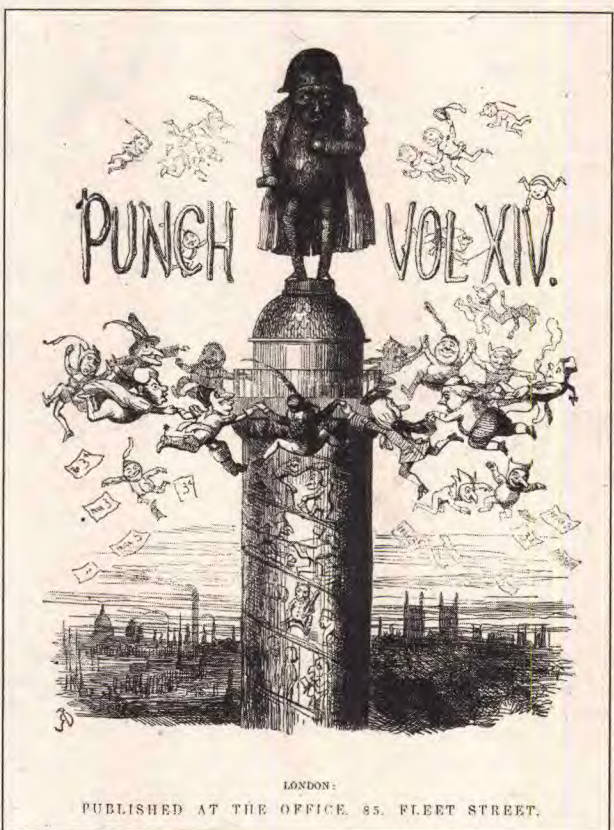
LONDON:
PUBLISHED AT THE OFFICE, 85, FLEET STREET.



LONDON:
PUBLISHED AT THE OFFICE, 85, FLEET STREET.



LONDON:
PUBLISHED AT THE OFFICE, 85, FLEET STREET.



LONDON:
PUBLISHED AT THE OFFICE, 85, FLEET STREET.



LONDON:
PUBLISHED AT THE OFFICE, 85, FLEET STREET.

and his Spanish bride it was necessary to turn to the pages of Punch. John Leech, considered to be one of the two great English political caricaturists of the nineteenth century, reached graphic and intellectual maturity at this time, and John Tenniel was about to join the staff, replacing Richard Doyle (who had resigned, protesting against the Catholicism that made him more than just a mere caricaturist).

Whereas the French were masters of the soft, yet acerbic lithographic crayon line, the English cartoonists were hampered by the stiffness of wood engraving—perhaps why even the

strongest of Tenniel's ideas did not have the graphic excellence of his French counterparts. However, his early cartoons of Louis Napoleon were scarcely kindly. A drawing concerning the Emperor's approaching marriage is entitled "The Eagle in Love," in which Eugénie, represented in the most unflattering likeness, is engaged in paring the imperial eagle's talons. His work was definitely nationalistic, and accurately defined the specific period rather than encompassing worldly concerns in the brilliant manner of Daumier. In Tenniel's "International Poultry Show," for instance, one sees among the entries a variety of eagles—Prussian, American,

the two-headed Russian and Austrian birds—among them a wretched mongrel, more closely akin to a lowly barnyard fowl than to the French eagle it claimed to be. Queen Victoria, who is visiting the show under escort of Mr. Punch, remarks: "We have nothing of that sort, Mr. Punch; but should there be a 'lion' show, we can send a specimen."

For the most part Punch's graphic humor, whether politically or socially motivated, catered to the staid demeanor of English society. The people did not want to be embarrassed

or shocked—in stark contrast to American satire of the mid-nineteenth century, whose practitioners went out of their way to offend. It has been argued that it is the duty of all artists to demolish popularly accepted conventions and support the avant-garde. However, the nature of cartooning, being a means of popular expression and a reflection of society, often dooms its practitioners—specifically the Punch cartoonists—to be spokesmen for others rather than for themselves. There is one famous Punch cartoon that goes beyond the boundaries of this servility. An image drawn during the Crimean War by Leech entitled "General Fevrier Turned Traitor"

caused a shudder to run through England: the Russian Emperor had boasted that whatever force France and England (allied at the time) sent to the front would be defeated by two Russian generals, Janvier and Fevrier (alluding to the harsh Russian winter and the toll it would take on allied lives). Toward the end of winter, the Emperor, himself, died. Leech used the idea that the February (Fevrier) general had turned against Russia to produce an eerie, yet memorable image (even today it has strength). The drawing made quite an impact on John Ruskin, who wrote: "The reception of this woodcut was in several respects a curious test of modern feeling... There are some points to be regretted in the execution of the design, but the thought was a grand one; the memory of the word spoken and of its answer could hardly in any more impressive way have been recorded for the people; and I believe that to all persons accustomed to the earnest forms of art it contained a profound and touching lesson. The notable thing was, however, that it offended persons 'not' in earnest, and was loudly cried out against by the polite journalism of Society. The fate is, I believe, the almost inevitable one of thoroughly genuine work in these days, whether poetry or painting; but what added to the singularity in this case was that coarse heartlessness was even more offended than polite heartlessness." Tenniel also left a famous drawing about the dismissal of Bismarck as chancellor; "The Pilot Descends" is a textbook example of his work, interesting because of its sentimentality.

of cartoons that define nineteenth-century England is "Benjamin Disraeli: Earl of Beaconsfield, Upwards of 100 Cartoons from the Collection of Mr. Punch," in which this most controversial of British leaders is lampooned, attacked, exposed, heralded, loved and respected through image and text made accessible to all.

The cartoon is a wonderfully varied form, offering its viewers insights and entertainment on numerous levels. The contrast of satiric and comic journals of the nineteenth and early twentieth centuries offers an important insight into the strength and influence of this genre.

Next Issue: The French: L'Assiette au Beurre.



MR. PUNCH IN DUBLIN.



WHAT IT HAS COME TO.

Abraham. "I MUST LET HIM GO!"



THE GIANT AND THE DWARF.

66-1 "WELL, DONK, MY LITTLE MAN! YOU'VE DRUBBED THE RUSSIAN AT SILBETHIA—NOW GO AND TAKE SERASOPOL!"

Punch's most significant contribution is found not just in its art, humor and commentary. The magazine is best seen as a multi-volumed history of the world. It was a social barometer and recorder of the important as well as the trivial. It was a creator of trends and fashions as well as its mirror—Leech and du Maurier were as popular and influential in their time as Charles Dana Gibson was in the United States. Among the many thematic albums



DRESSING FOR A MASQUERADE.

MR. D—OR—LI AS A GREAT PROTECTIONIST LEADER.



THE STATE OF THE NATION.

DISRAELI MEASURING THE BRITISH LION.



A TIFF.

Mrs. L. PUNCH. "I DON'T WANT YOUR BEST COALS!"
Mr. D. "WELL, IF IT COMES TO THAT, I CAN GET ON WITHOUT YOUR BEST COALS!"



REFLECTION.

"FARRER, A SHIP FARRER, TO ALL MY DEARERS."—Ding Dong P.L.L.



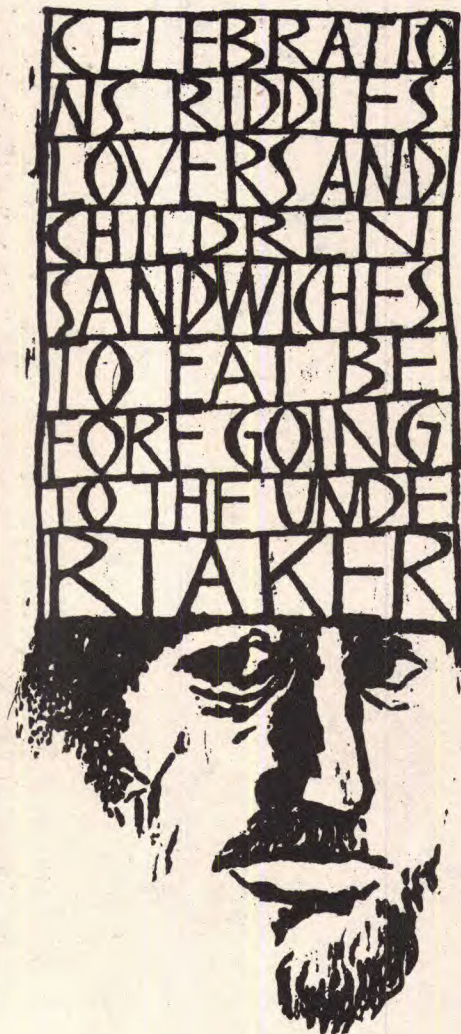
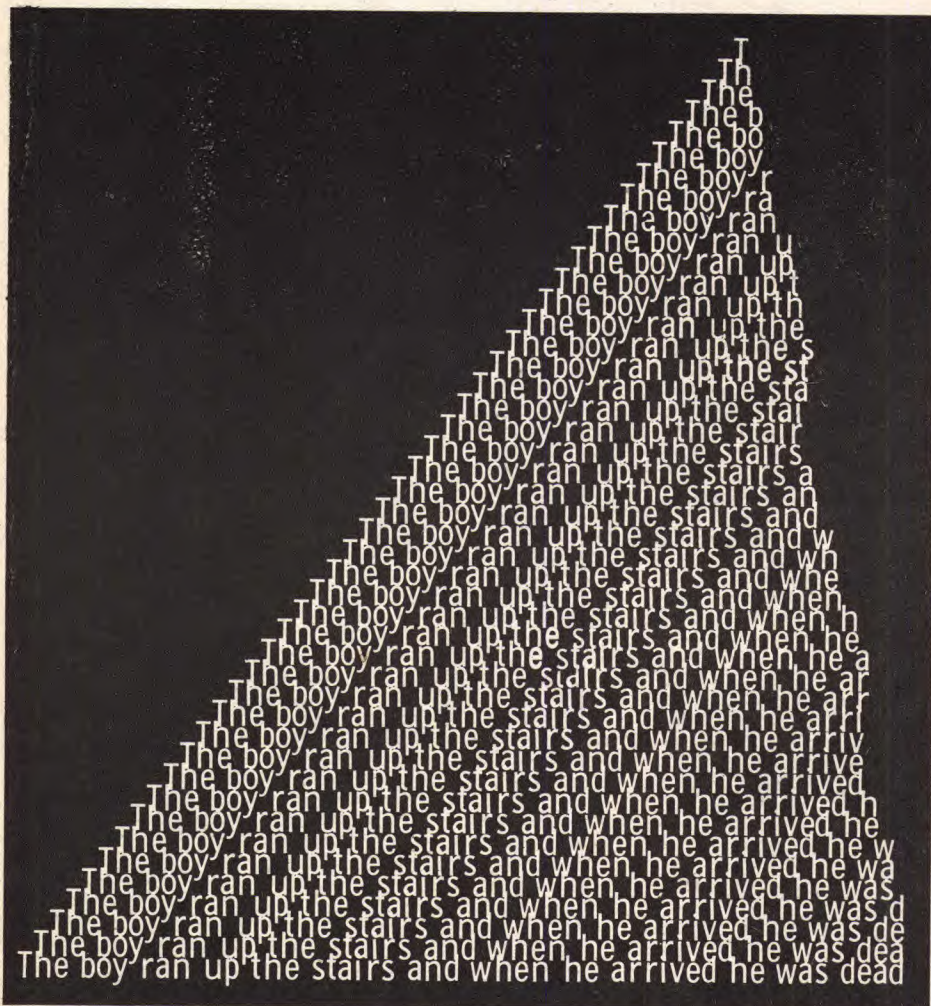
"YOU ARE REQUESTED NOT TO SPEAK TO THE MAN AT THE WHEEL."

GRAPHIC POETRY BY HAIG AND REGINA SHEKERJIAN

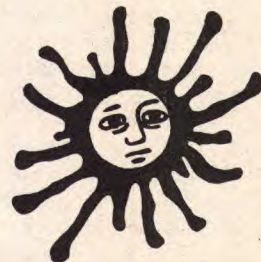
When this poet and graphic artist exchanged marriage vows, there was no question about whose career would take precedence. They merged into one production company that specializes in graphic poetry. She writes the words; he does the graphics. And as anyone can see, there's no limit to their imagination and adventurous spirit. Words are arranged in squares, strips, circles, stairwells—whatever form gives dimension to their meaning. They even package poems in cans, which is either a philosophical statement about our canned-goods society, or pure whimsy.

The Shekerjians' work has appeared in small press publications and in exhibitions at the Tweed Museum of Art, Tyler School of Art in Philadelphia, the Los Angeles Institute of Contemporary Art, the University of Rochester Visual Studio Workshop, Pratt Institute in New York, and in Calcutta, India and Bologna, Italy.

When he is not helping out with the poetry, Haig teaches photojournalism and graphic production at the State University of New York, New Paltz. As for the poems themselves, don't just gloss over them with a look and a promise. They are rich in personal reflections and pithy observations that should be heard as well as seen.



DECEMBER 25



THE SUN IS A GOLDEN EGG
THE SUN IS THE YOLK OF THE EGG
THE SUN IS AN EASTER EGG:
A COSMIC EGG. THE
EGG OF BEGINNING
THE SUN IS THE KING OF SOLOMON
THE SUN IS A LUMINOUS BULL WITH
GREAT HORN'S GORING THE DARKNESS
THE SUN IS A GOLDEN-HAIRED LION
THE SUN IS A SHAMAN,
A SHAPE-SHIFTER: A MAGICIAN
OF HAIRY AND FURRY AND WONDROUS PARTS
THE SUN DISGUISES ITSELF
AS A HOG, A WILD BOAR
A HE-GOAT, A RAM
THE SUN IS AN ELEPHANT TRAPPED
IN THE NET OF NIGHT
THE SUN HIDES ITSELF
IN THE WOLF-SKIN OF NIGHT
THE SUN TAKES THE MOON
AS HIS MISTRESS OF DREAMING
THE SUN IS THE RED COCK OF MORNING
THE COCK WITH THE GOLDEN CREST:
THE COCK OF THE JEWELLED CROWNING
THE SUN IS A WINGED HORSE
THE SUN IS A HAWK WITH IRON CLAWS
THE SUN IS AN EAGLE
WITH FAR-STAKING EYES
THE SUN IS A LION-HEADED BIRD
THE SUN DISGUISES ITSELF AS A COCK
AND SITS ON THE SCEPTRE OF HERA
THE SUN IS A CRESTED LARK
THE SUN IS A QUAIL CRYING OUT
AGAINST THE MOON WHO LURES HIM
AND THE DARKNESS OF NIGHT AND THE COCK OF WINTER
THE SUN IS CALLED LOHENGRIN
THE SUN IS HONORED WITH
FIRE-HOLY FIRE
THE SUN ACKNOWLEDGES THE SACREDNESS
OF LIZARDS AND FIREFLIES
THE SUN TAKES AS A BRIDE
THE AURORA OF MORNING
FOR WHOM THE MOON SINGS THE WEDDING SONG
WITH A THROAT OF FIRE
THE SUN IS THE KING ON THE HILL
THE GREAT MATHEMATICIAN OF THE YEAR
THE PHOENIX DYING AND BEING BORN
AGAIN ALWAYS AND FOREVER
THE SUN IS A PEACOCK SPREADING
ITS EYE-RESPLENDENT FEATHERS
OVER THE BLUE SKY OF SUMMER
THE SUN IS A CRAB RETRACING
ITS STEPS BACKWARDS TO WINTER
THE SUN SLEEPS IN THE HOUSE OF CAPRICORN
THE SUN BREAKS ITS IRON CRADLE
AND LEAPS OUT ON THE BACK OF DAY
STARING THE DREAMS OF ANIMALS AND CHILDREN
THE SUN IS FREE
AND LAUGHING AND DANCING A BIRTHDAY
GAVOTTE ON HIS 25TH DAY OF DECEMBER
FELIX NATALIS
O SOL INVICTUS
FELIX NATALIS
O HOLY SUN
FELIX NATALIS
BELOVED SUN
FELIX
NATALIS
FELIX NATALIS
FELIX NATALIS

MEMO TO MYSELF

DISTRUST
ROPE
TONGUES
TEARS
TELEPHONE CALLS
CONTRACTS
COPYRIGHTS
MEDALS
GAS JETS
JET PLANES
NEW POTS
& NEW SHOES

DISTRUST
LUCK

DISTRUST
NUMBERS
LABELS
THE READER
OF PALMS
LANDLORDS
WITH 2 HANDS
UNERTAKERS
WITH 2 HEADS
MONEYLENDERS
BEGGARS
BUTCHERS
PUSHERS
ONE-WAY STREET
SIGNS

& REDUCED PRICES
IN BARGAIN BASEMENTS
& GOVERNMENT
SURPLUS STORES

DISTRUST
VICTORIES

DISTRUST
BILLBOARDS
AUTOMOBILES
SCHEDULES
PROPOSALS
PROPOSITIONS
& PROMISES
(ESPECIALLY
YOUR OWN)

DISTRUST
MEN WITH OLD
MEMORIES
MEN WITH NO
MEMORY
MAGAZINES
NEWSPAPERS
THE RADIO
& TV

DISTRUST
THE CLOCK
& THE CALENDAR

DISTRUST
POLITICS
THE CHURCH
THE COURTS
DOOR TO DOOR
SALESMEN
THE BUREAU OF
INDIAN AFFAIRS
THE ARMY SERVICES
SECRET SERVICES
& THE AMERICAN
RIFLE ASSOCIATION

DISTRUST
RATS
& PIGS

DISTRUST
ALL WORDS EMPLOYED
BY THE JUGGLERS
UP FRONT

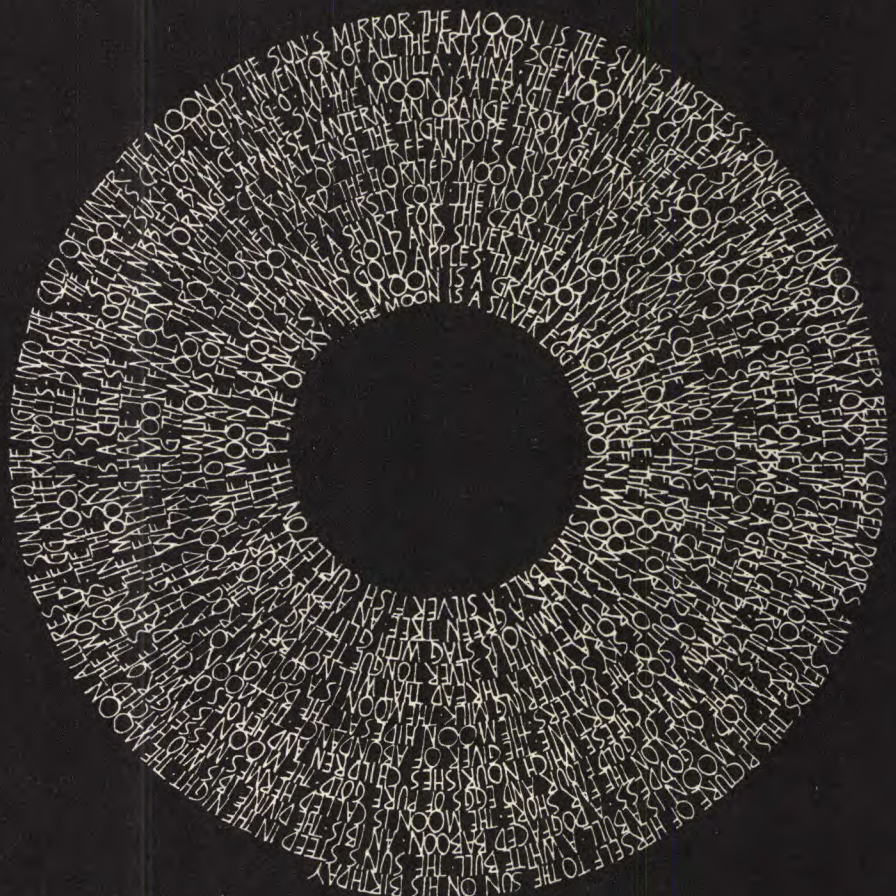
DISTRUST
BLOODSUCKERS
PAWNBROKERS
SWORD SWALLOWERS
MANAGERS
PROMOTERS
DEVELOPERS
AD MEN
TAX MEN
AMBITIOUS MEN
& YES MEN

YES
UNTIL FURTHER NOTICE
DISTRUST
EVERYTHING &
EVERYONE
EXCEPT LOVE
& THE BELOVED

STOLEN THOUGHTS
FROM AN OLD BOOK
BY AN OLD MAN

DEAD
FROM THIN JOY
& MOLDY LAUGHTER
DEAD
FROM DOGS
DEAD
FROM DARK FIRES
SMOLDERING
TOO LONG
DEAD
FROM DROWNING
DREAMING
KNIFING
LEAPING
DEAD
FROM STOPPED-UP
EARS
DEAD
FROM PARASITES
& PIGS
DEAD
FROM WORDS
MILLIONS & MILLIONS
& MILLIONS OF WORDS
DEAD
FROM LOUSY DISTEMPER
ROTTING FISH
FROZEN FACES
LEAVING LOVERS
DEAD
FROM PLACES
DISOWNED
DISOWNING
DEAD
FROM MIRRORS
STONES
THE AWFUL AWFULNESS
OF BEATING DAYS
DEAD
TRYING TO BEAT
DEATH.

THE OLD KING SMILED IN HIS
SLEEP AND HISTORY TUMBLED
DOWN STAIRS. LOVE IS A SWAN
AN EAGLE A SHAGGY DOG 2
MYTHS RECREATING A FABLE
COLOR SWINGS THE PENDULUM
LIGHT STRIKES THE CLOCK. LISTEN
TO THE SHAPE OF SOUND SOUNDING
WHILE THE AIR WHISTLES OUT OF OUR
COLLAPSING BALLOON YOU SAID WAS
THE WORLD. SILENCE COMES IN
BUNDLES TOO BIG TO BE STORED IN
THIS ROOM WITHOUT CLOSETS. TONIGHT



What's New from ITC?

ITC Tiffany Italic Light, Medium, Demi and Heavy and ITC Lubalin Graph Oblique Extra Light, Book, Medium, Demi and Bold versions are new typefaces from ITC. Also, roman small caps have been added to ITC Tiffany Light and Medium and to ITC Lubalin Graph Book and Medium.

Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license mark is your guarantee of authenticity.



These new typefaces will be available to the public on or after July 15, 1981, depending on each manufacturer's release schedule.

ITC TIFFANY ITALIC

With the addition of ITC Tiffany Italic as well as small caps for the roman light and medium versions, this very popular type style is now a full family of four weights of roman and four corresponding italics: light, medium, demi, and heavy. The ITC Tiffany family was designed by Ed Benguiat. The roman versions were offered by ITC in 1974 and have been widely used when a stylized yet readable text type was desired in advertising, publishing, corporate

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 UVWXYZAÇÐÈŁØÆŒßabbcdefghij
 klmnopqrstuvwxyzàçèłøæœfi,123
 4567890&@\$\$¢£%(:;...!?!?..-“”’/#*)[†‡«»«>>]

ITC Tiffany Light Italic

ITC Tiffany Medium Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 TUUVWXYZAÇÐÈŁØÆŒßabcde
 fghijklmnopqrstuvwxyzàçèłøæœ
 fi,1234567890&@\$\$¢£%(:;...!?!?..-“”’
 /#*)[†‡«»«>>]

or promotional typography. ITC Tiffany Italic is a true-cut italic. It is not an obliqued or slanted design made from its roman counterparts, nor should ITC Tiffany Italic be confused with distorted versions that can be obtained from digital type-setters. The addition of the ITC Tiffany Italics should greatly add to the usefulness of the ITC Tiffany family.

ITC Tiffany is a highly contemporary blend of two significant faces not seen for

many years: Ronaldson and Caxton. Ronaldson was cut by the MacKellar, Smiths and Jordan foundry in 1884. Some twenty years later the American Type Founders Company issued Caxton. This face, excellent in its own right, was overshadowed by the surge of enthusiasm for Goudy types. Its potential was never realized. ITC Tiffany combines the best characteristics of these two distinctive styles in a refined and uniquely refreshing typeface.

ABCDEF GHIJ JK KL MN OP QR RR
 STUVW XYZ A Ç Đ È Ł Ø Æ Œ ß a b c d
 e f g h i j k l m n o p q r s t u v w x y z a e ç t ø æ
 ô ë ÿ ſ 1 2 3 4 5 6 7 8 9 0 & @ \$ % £ % (: ; , . ! ? * ~
 “ ” ’ / # *) [† ‡ “ ” ‹ ›]

ITC Tiffany Demi Italic

ITC Tiffany Heavy Italic

ABCDEF GHIJ KL MN OP QRS
 TUVW XYZ A Ç Đ È Ł Ø Æ Œ ß a b
 c d e f g h i j k l m n o p q r s t u v w x
 y z a e ç t ø æ ô ë ÿ ſ 1 2 3 4 5 6 7 8 9 0 &
 @ \$ % £ % (: ; , . ! ? * ~ “ ” ’ / # *) [† ‡ “ ” ‹ ›]

ITC LUBALIN GRAPH OBLIQUE

ITC Lubalin Graph, with oblique versions corresponding to the five original roman weights (extra light, book, medium, demi, and bold) as well as small caps for the roman book and medium version, is now a full and widely useful typeface family. The oblique versions and small caps were designed by Herb Lubalin and drawn by Ed Benguiat. The roman faces were designed by Herb Lubalin and drawn by Antonio DiSpigna and Joe Sundwall.

ITC Lubalin Graph Oblique has been completely redrawn and should not be confused with distorted versions that can be obtained from the digital typesetters. Such digitally obliques merely slant all characters uniformly and do not allow for natural shifts in weights and balances, a fault that occurs particularly

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZAÇÇĐEŁØÄËÔÊßabbcdefghijklmnop
qrstuvwxyzççêłøöäëôêfi1234567890&
\$%&'()*+,-./:;=<»1234567890)

ITC Lubalin Graph Extra Light Oblique

ITC Lubalin Graph Book Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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pqrstuvwxyzççêłøöäëôêl1234567890
&\$%&'()*+,-./:;=<»1234567890)

when curved or rounded letterforms are mechanically obliqued.

ITC Lubalin Graph is based on the original ITC Avant Garde Gothic series and was designed in the same five weights. This Egyptian version retains the unique and popular features of ITC Avant Garde Gothic and includes the large

"x" height of the lowercase alphabet. The design of the ITC Lubalin Graph family stemmed from the basic need for a more flexible Egyptian alphabet, one that would be more adaptable to the requirements of the contemporary graphic designer, and more suitable for the new photographic and digital type-setting technologies.

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
 YZÀÇÐĚŁØǼŒßabcdefghijklmnop
 opqrstuvwxyzàçèłøöëôê12345678
 90&\$%('!?"#*)(<>1234567890)**

ITC Lubalin Graph Medium Oblique

ITC Lubalin Graph Demi Oblique

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
 XYZÀÇÐĚŁØǼŒßabcdefghijklmnop
 nopqrstuvwxyzàçèłøöëôêfi ffl ffl
 1234567890&\$%('!?"#*)(<>
 1234567890)**

ITC Lubalin Graph Bold Oblique

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
 WXYZÀÇÐĚŁØǼŒßabcdefghijklmnop
 klmnopqrstuvwxyzàçèłøöëôêfiff
 flffiff1234567890&\$%('!?"#*)
 /#*)(<>1234567890)**

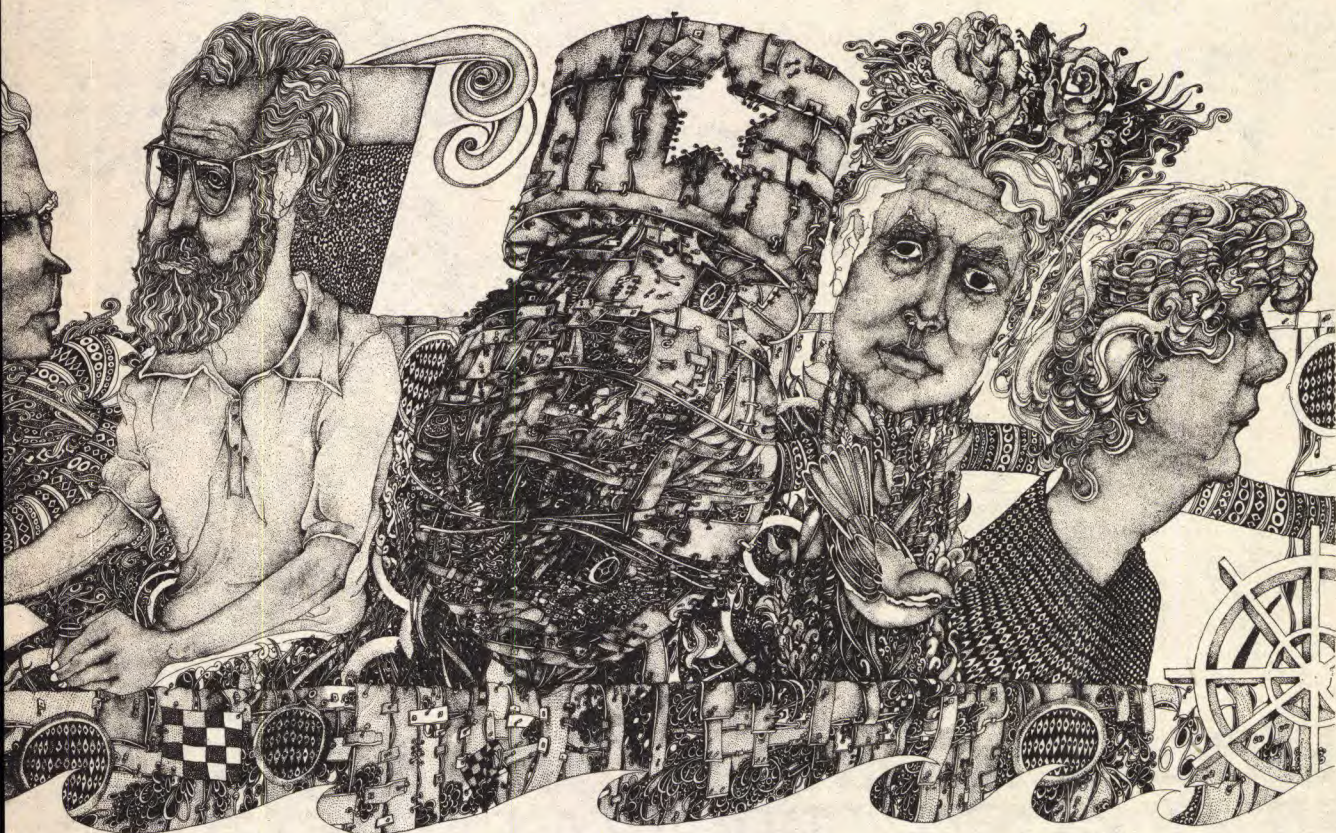
*A parable about prejudice,
with a reverse twist. You can't miss
the symbolism; you'll recognize
the characters and the Spanfellers' style.
What's new are the captions set in
ITC Lubalin Graph Oblique
and ITC Tiffany Italic. The body text is
set in ITC Tiffany Italic.*

THE CAUC



FERRYBO

ASIAN



BOAT

Written by
Jim Spanfeller, Jr.
Illustrated by
Jim Spanfeller, Sr.

The Whiteback Movement began in earnest on a sultry July 4th at the Annual Fireworks & Leek Dinner Social. As the town of Midstream completed its afternoon celebrations, a dozen of the regulars from the Bowl-a-Rama Bar & Grill crept off to a private hoopla by the muddy river that divided the town park. A few cases of beer and two quarts of bourbon quickly dulled the memory of the lengthy pie-eating contest and dusty softball game. The Leek Dinner was still hours away. Billy-Bob, the unofficial town mayor, held court under a large tree. His feet were free of confinement in his 12D canvas sneakers and philosophy was bound to follow. Billy-Bob was a WWII clerk-typist veteran, and his political opinions were well respected by his true-blue-collar peers.

Billy-Bob had never married, but his sometime romance with Dolly the Beautician only added to his worldly glamour. On ordinary days Billy-Bob was upset—today, a holiday, he was overwrought.

Caught up in a frenzy of patriotic enthusiasm, the World War II veteran became irate once again over the many racial and ethnic groups who continue to refuse to return from whence they came after many invitations to leave.

The charming town of Midstream was of course composed of many bona-fide Americans of all colors, races and creeds, so it was difficult for Billy-Bob to tender these invitations personally.

"Put them on a boat and send them back where they came from," he exploded to the rousing cheers of his cronies. Off in the distance a spectator, one of them, retorted loud enough to be heard above the noise of the rowdy crowd, "If you don't like it here, why don't you leave?"

"He's right," screamed Billy-Bob, "that's what we'll do. We will leave them."

Enthusiasm for this idea grew slowly. At first it took more than a little persuasion by Billy-Bob to convince his Archie Bunker-type cohorts to build a boat and leave everything behind, but his political rhetoric was persuasive and he finally prevailed.

To go where?

Geraldine the Librarian, after a quick look at her driver's license, said, "We are all obviously Caucasians. Let's go there." Nobody knew where there was, but the spirit of discovery and patriotism was infectious.

Geraldine and Billy-Bob then led a torchlight parade to the town library and found the Caucasus Mountains on the large globe. That's where they would go. Everyone pitched in to build the boat. Everyone, every patriotic one of them, would go on the Caucasian Ferryboat, to the Caucasus Mountains on the Black Sea. There they would lay the foundation for a new society free of foreigners.

B. Dolly: A winsome, seductive Beautician. Well liked despite her interest in aerobic dancing and curious permanent waves. Is given to reciting limericks while drinking beer. Enjoys Bingo and the company of Billy-Bob.

C. An Esthete: Sensitive and introspective. The poet laureate of the voyage. He frequently stands on his tippy toes and moves his arms up and down. However he is an alert deck hand and adequate latrine orderly.

D. Billy-Bob: The founding father of the Whiteback Movement. He proudly and constantly displays his red neck. Likes wrestling, Bingo and handguns. He actually shook hands in person with the late Senator Joe McCarthy.

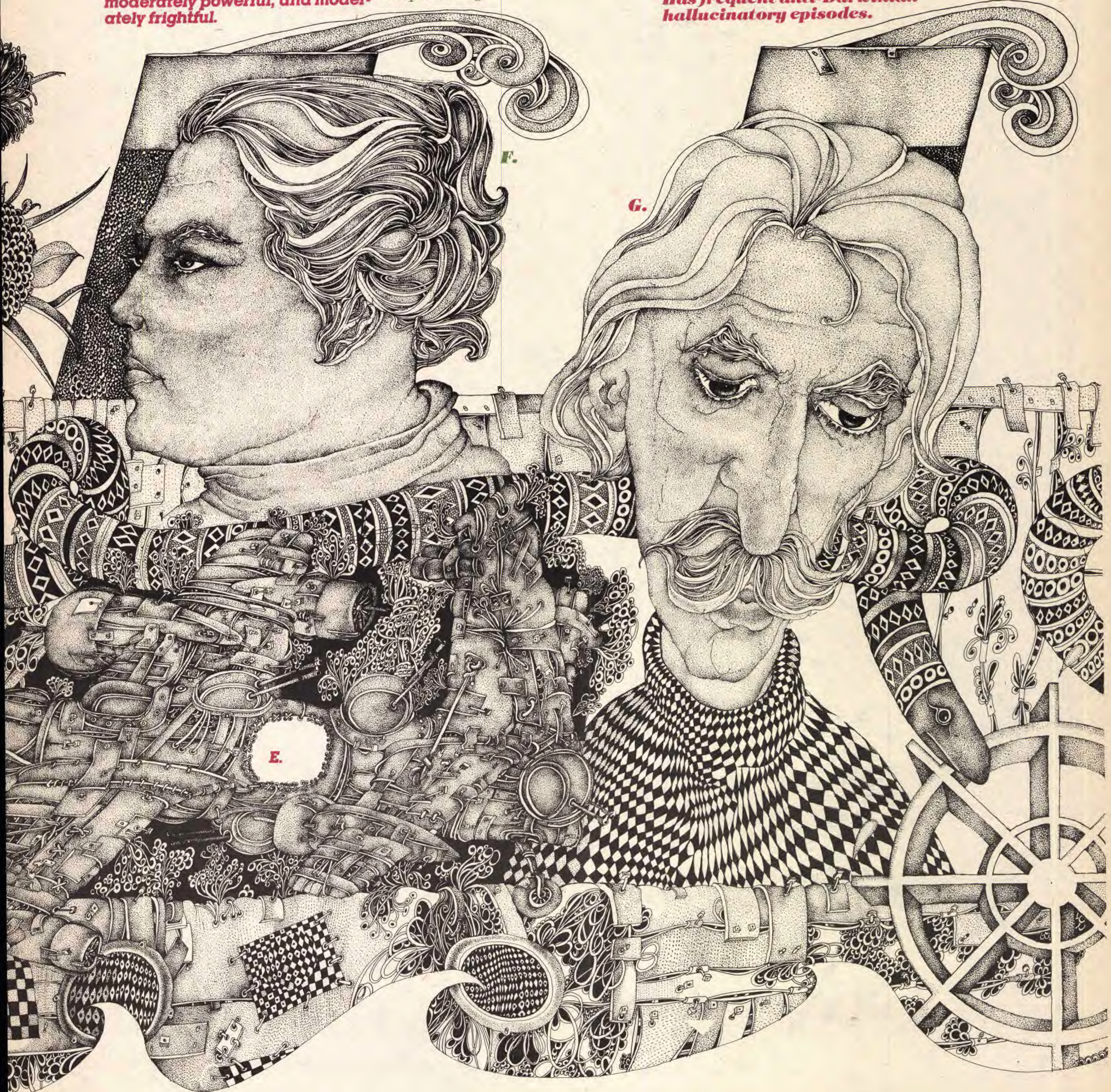


A. The Claustrophobia: Its subtle and satisfying lines are based on the ancient Grecian symmetry of the bowling alley. A proud but crowded boat.

E. The Bomber: A sleek, powerful, usually invisible first line of defense for the new colony to be. Actually only moderately fast, moderately powerful, and moderately frightful.

F. The Visionary: Former xylophone player in an all-girls band. Largely responsible for formulating the Whiteback philosophy. In her college days she mostly played Field Hockey and beat up weirdos. She despises Bingo.

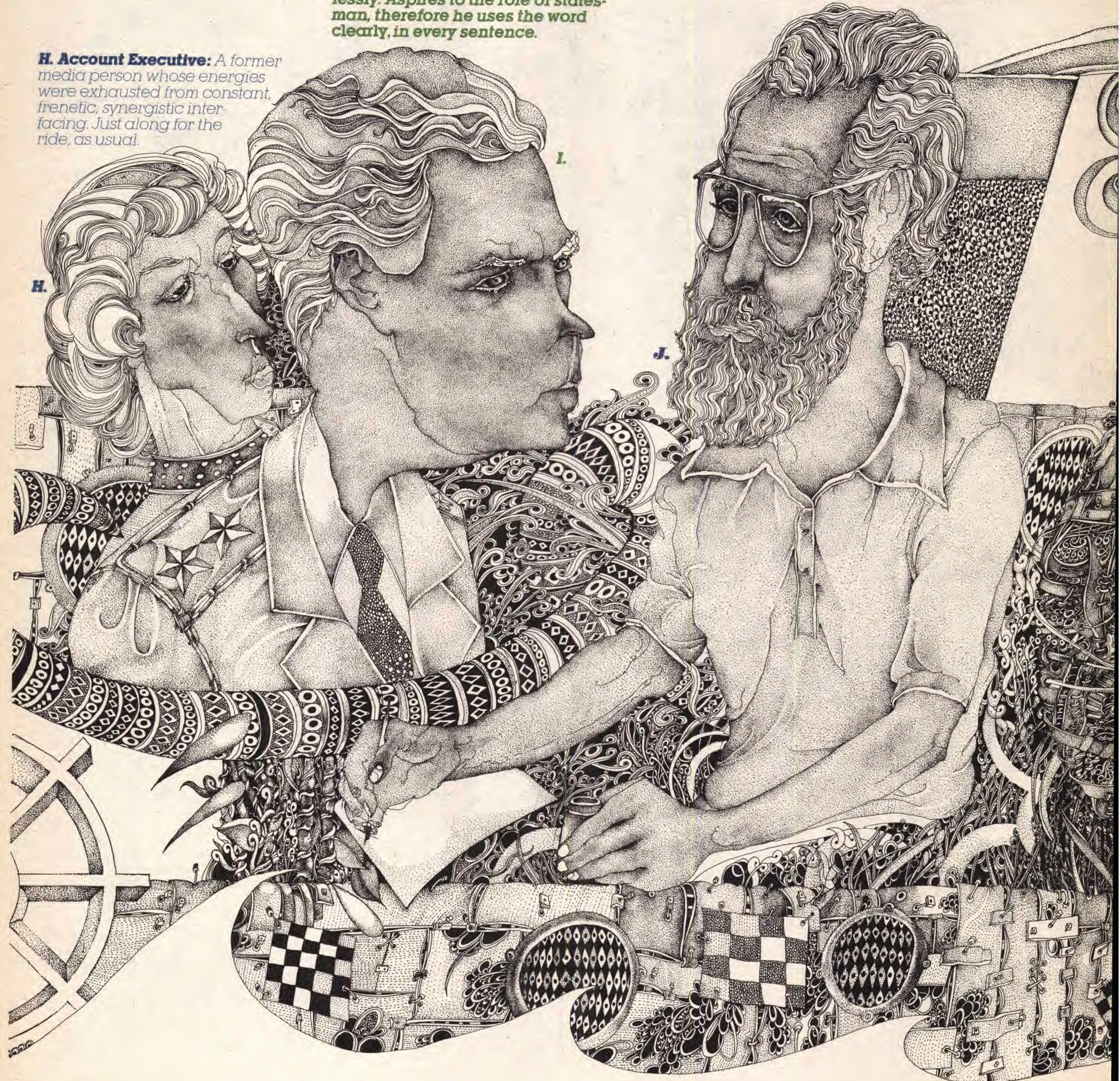
G. The Professor: An embittered, defrocked herpetologist who with The Visionary became the intellectual co-author of the Whiteback Movement philosophy. Ultimate ambition is to be curator of a zoo specializing in primates. Has frequent anti-Darwinian hallucinatory episodes.



I. The General: Rolls each sock separately and is a real take-charge kind of guy. Handled all the complicated diplomatic logistics of the move to the Caucasus Mountains. Speaks English flawlessly. Aspires to the role of statesman, therefore he uses the word clearly, in every sentence.

H. Account Executive: A former media person whose energies were exhausted from constant, frenetic, synergistic interfacing. Just along for the ride, as usual.

J. Naval Architect: Takes full credit for the design of the "Claustrophobia." With the help of the ship's doctor he remembers Pearl Harbor every 7th day of each month and occasionally attends his AA meetings.

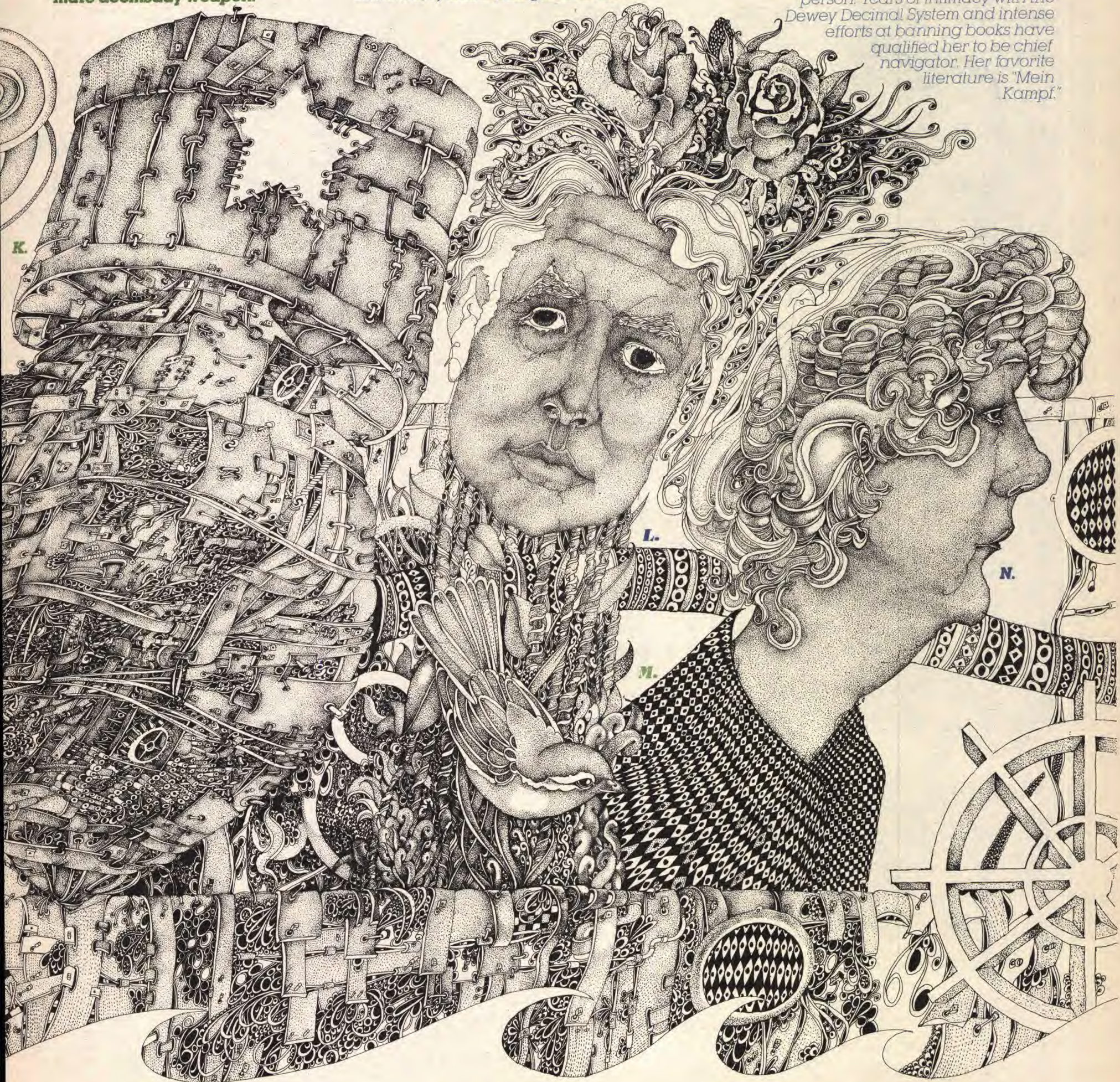


K. The Bomb: Built from a mail order kit and is usually invisible. When used it annihilates human beings and places of learning. Drive-in movies and any place which sells buttered popcorn are left totally unscathed. The Ferryboat's passengers considered it a consensus necessity for any civilized society. Indeed, the ultimate doomsday weapon.

L. The Horticulturist: Responsible for the well-being of all horticulture aboard the boat. His primary duty is to spray everything and everybody everyday with an insecticide. His work, of course, has grown on him.

M. The Bird: A feathered creature which daily eats 7 times its weight. Bright-eyed now, but a harbinger of a silent Spring.

N. The Librarian: A deceptively quiet person. Years of intimacy with the Dewey Decimal System and intense efforts at banning books have qualified her to be chief navigator. Her favorite literature is "Mein Kampf."



K.

L.

M.

N.

O. Small Businessman: Always displays an affable veneer which disguises a penchant for turning a dishonest buck. Would like to become a Big Businessman and turn big dishonest bucks.

P. Fish: An important staple of the Ferryboat's commissary. Supplemented by unlimited supplies of junk food, mostly prune Danish.

Q. The Journalist: Former news-hen, who writes a daily account of the voyage for historical purposes. Known for her passionate nature and deep involvement in her work. Could be a good conversationalist, but prefers morbid gossip about celebrities.

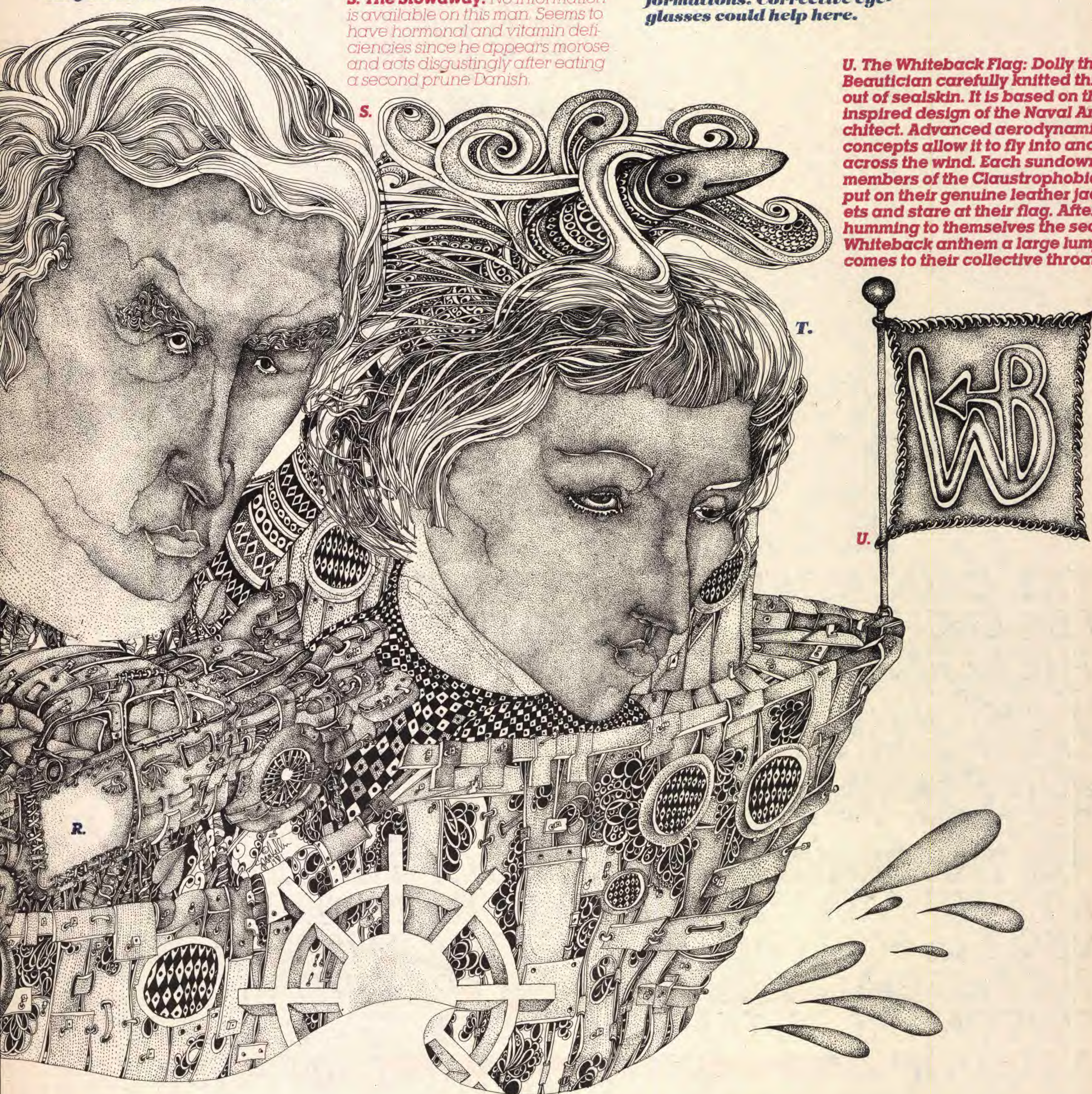


R. The Car: A true peoples' vehicle. The subject of two manufacturers' recalls. One for a major brake deficiency and the other for an improperly placed gas tank. Unquestionably the zenith of modern American technology. Six gallons to the mile and fins.

S. The Stowaway: No information is available on this man. Seems to have hormonal and vitamin deficiencies since he appears morose and acts disgustingly after eating a second prune Danish.

T. The Soothsayer: One of the disenchanteds. Bodes ill for the boat and all who sail on her. A sometime scuba diver, who tells the future from plankton formations. Corrective eyeglasses could help here.

U. The Whiteback Flag: Dolly the Beautician carefully knitted this out of sealskin. It is based on the inspired design of the Naval Architect. Advanced aerodynamic concepts allow it to fly into and across the wind. Each sundown all members of the Claustrophobia put on their genuine leather jackets and stare at their flag. After humming to themselves the secret Whiteback anthem a large lump comes to their collective throat.

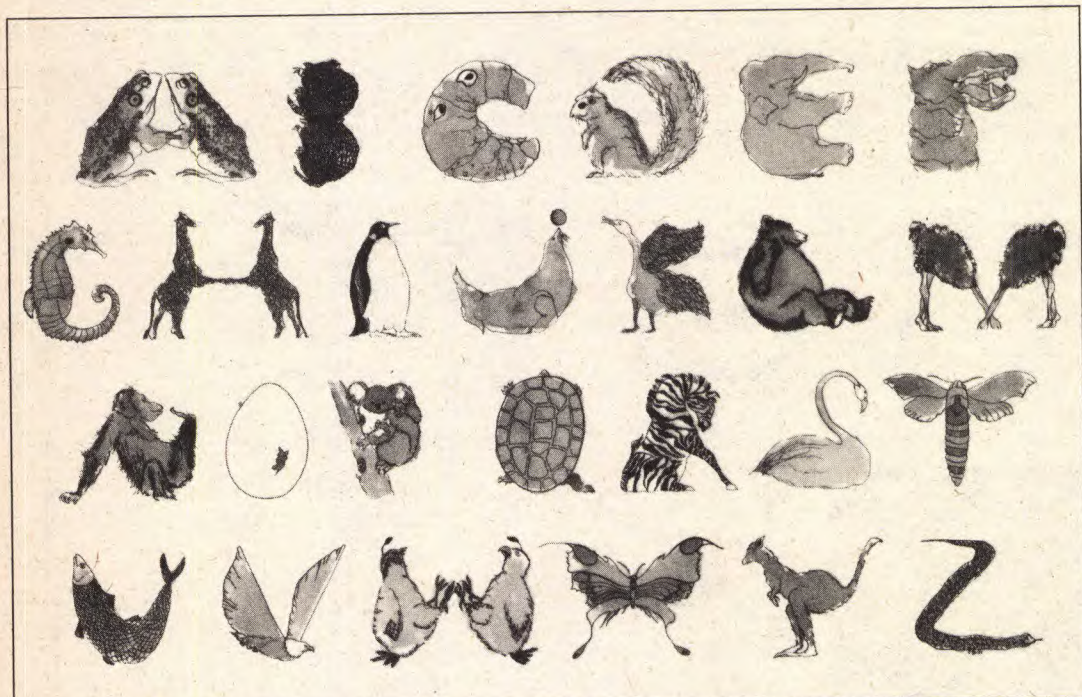




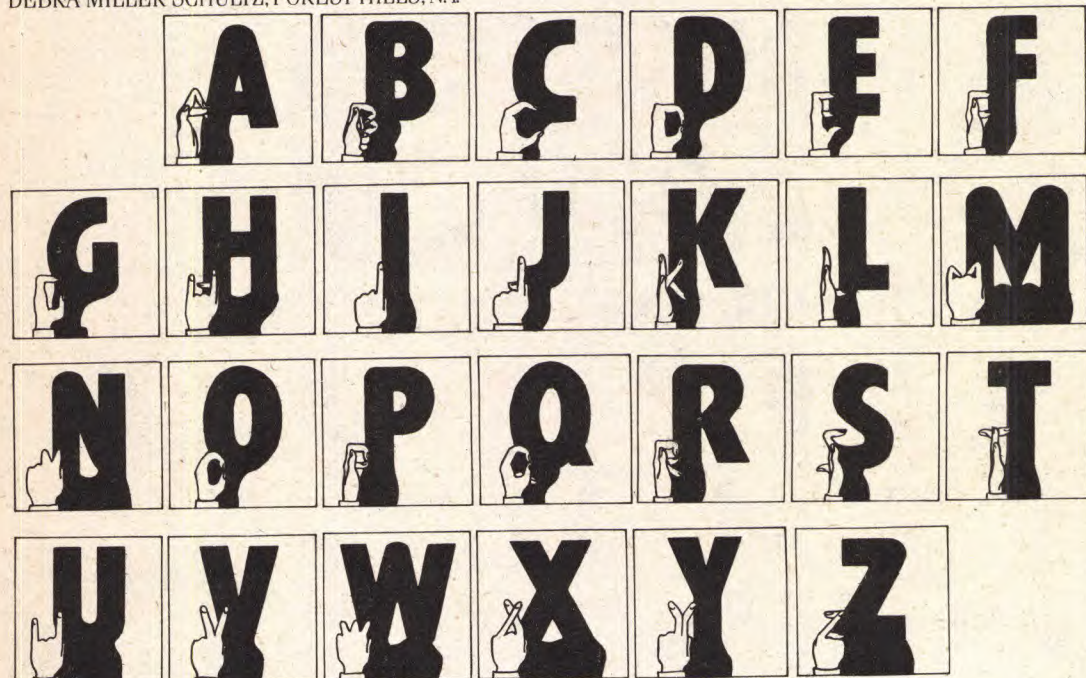
THE CAUCASIAN FERRYBOAT IS MISSING! AFTER LEAVING THE USA THE CLAUSTROPHOBIA ENTERED THE BERMUDA TRIANGLE. IT WAS THERE THAT THE COAST GUARD LOST CONTACT. IT HAS NOT BEEN SIGHTED SINCE. SPECULATION AS TO ITS FATE HAS RUN RAMPANT. HIJACKING OR CAPSIZING HAVE BEEN SUGGESTED. NO ONE REALLY KNOWS. HAVE ALL THE BRAVE PASSENGERS OF THE FERRYBOAT MET THE SAME END AS THOSE ON OTHER NOBLE VESSELS SUCH AS THE TITANIC, OR IS THE CLAUSTROPHOBIA ON ITS WAY TO A PRE-ORDAINED DESTINY ON THE DISTANT SHORES OF THE BLACK SEA? A NATION AND THE WORLD AWAIT AN ANSWER.

Something from Everybody

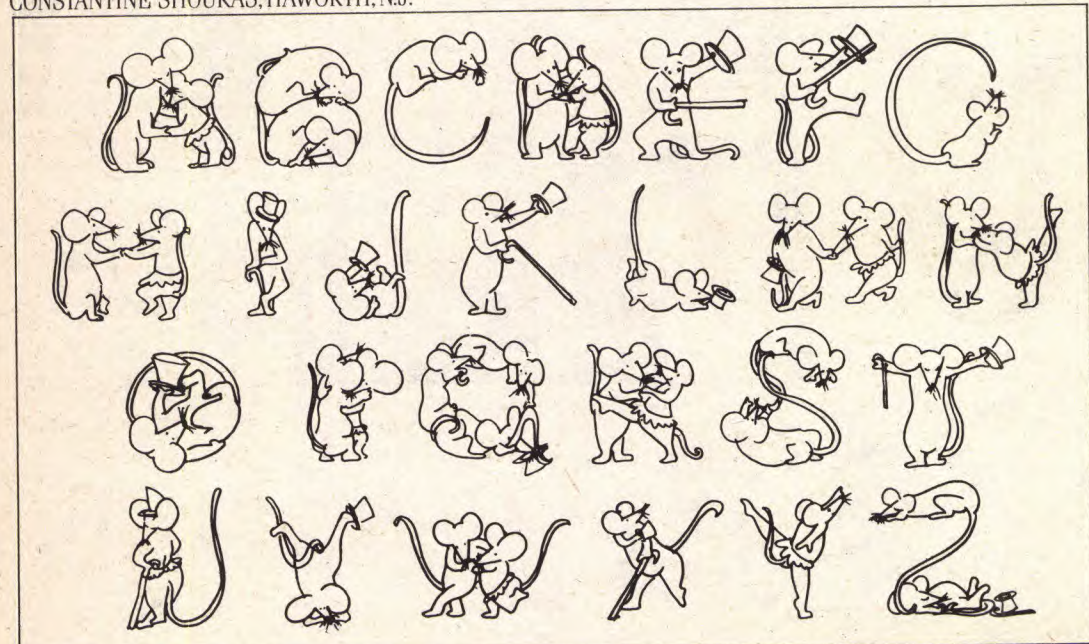
The alphabets we receive in the mail are a never-ending source of surprise for the ingenuity and uninhibited inventiveness we see in them. In this issue, we have alphabets contrived from animals, birds, insects, clothing, assorted mechanical devices and paper clips. In the past we have shown alphabets con-jured out of literary figures, fireplugs and pretzels. If none of these is commercially viable, at least people are having fun!



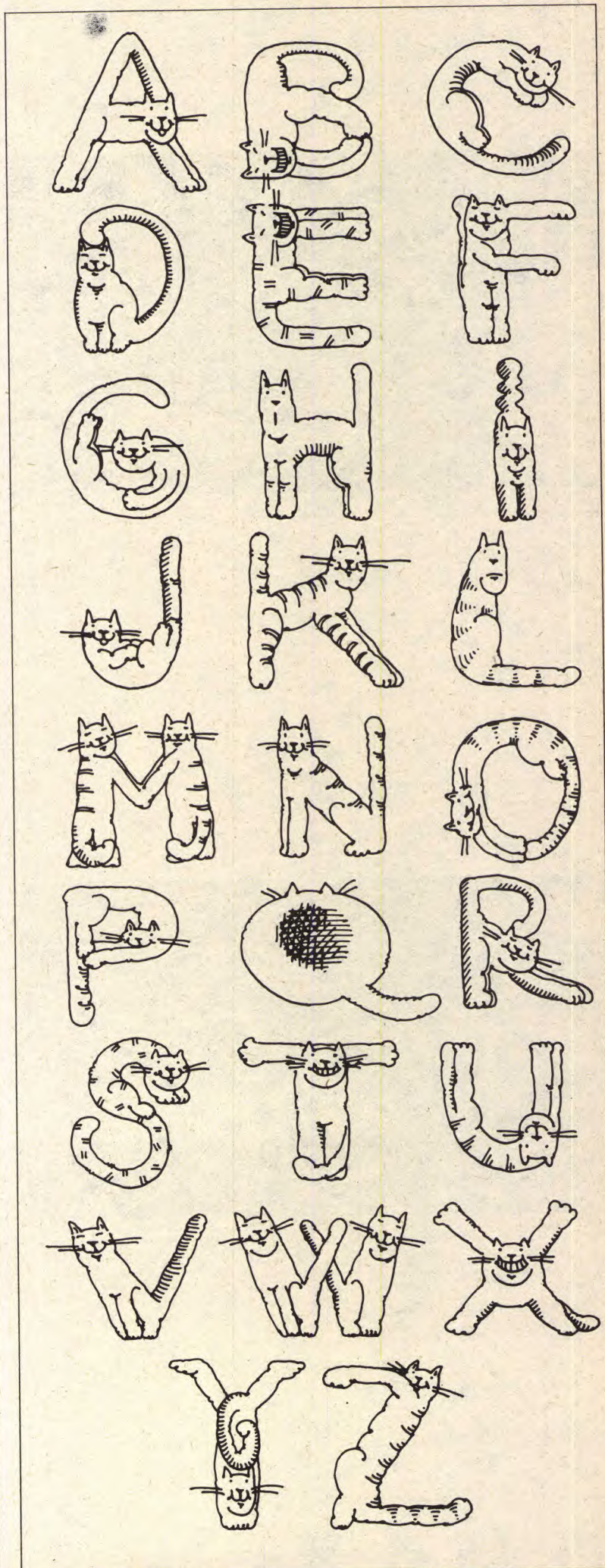
DEBRA MILLER SCHULTZ, FOREST HILLS, N.Y.



CONSTANTINE SHOUKAS, HAWORTH, N.J.



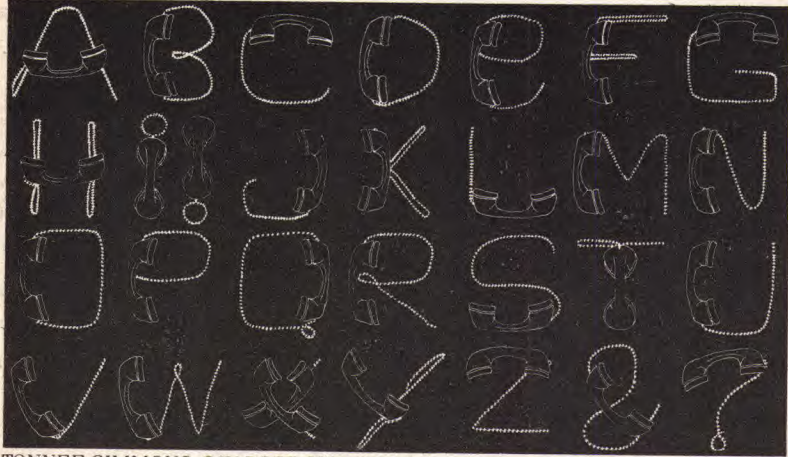
DAWN OSTRER, LYNN, MA.



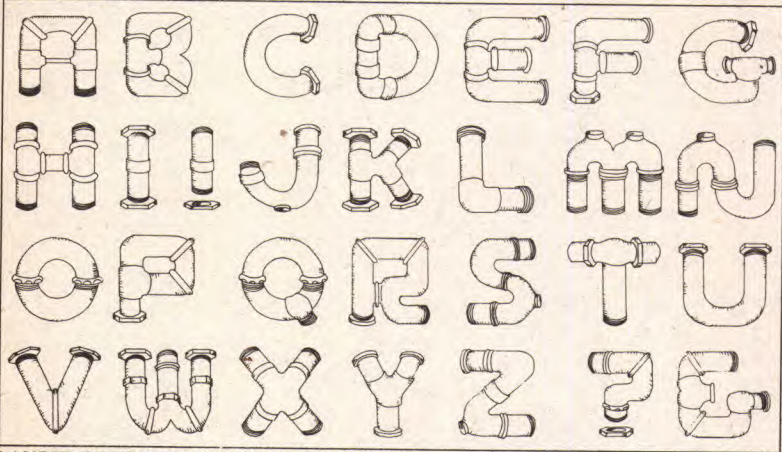
KIMBLE MEAD, NEW YORK, N.Y.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

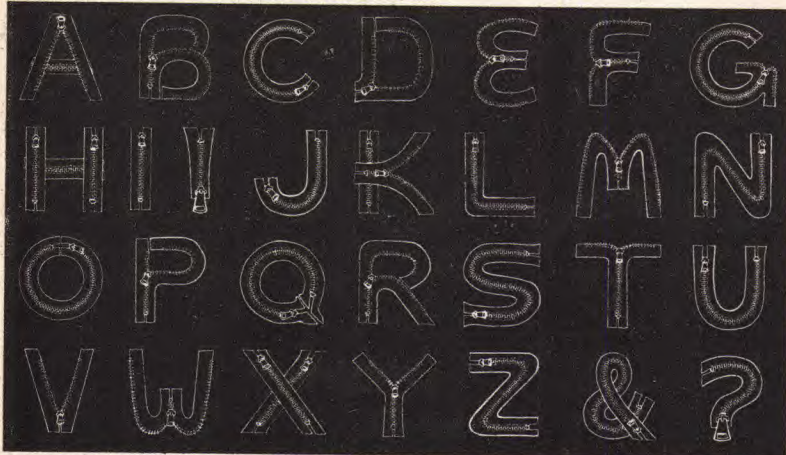
LLOYD HARSHMAN, RIVERSIDE, CA.



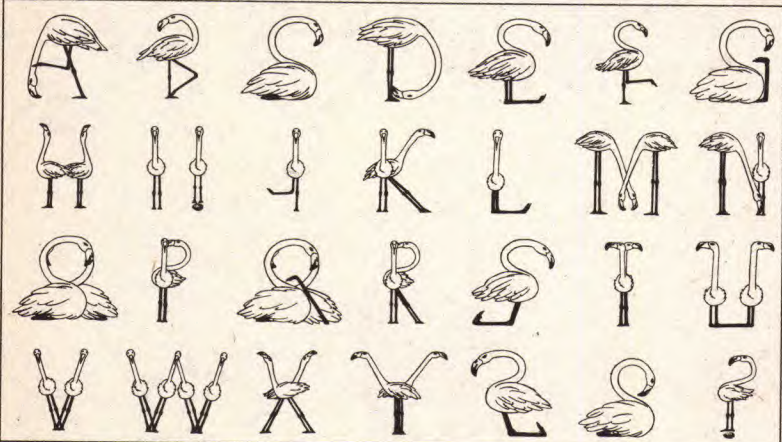
TONNEE SIMMONS, C.W. POST COLLEGE, N.Y.



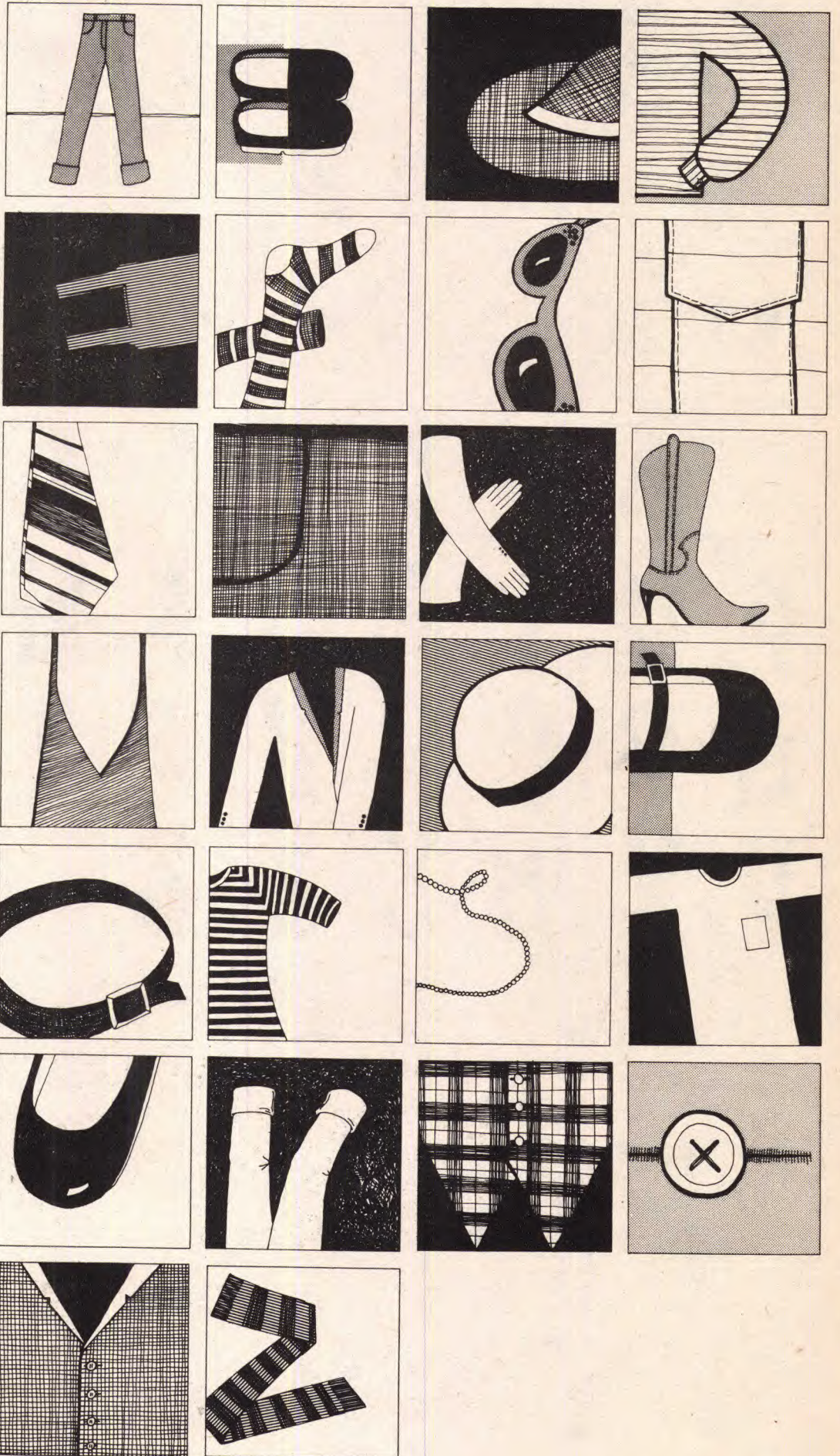
LAURIE GERSTEIN, C.W. POST COLLEGE, N.Y.



GIOVANNA TESTANI, C.W. POST COLLEGE, N.Y.



GRETCHEN DINKELMEYER, C.W. POST COLLEGE, N.Y.



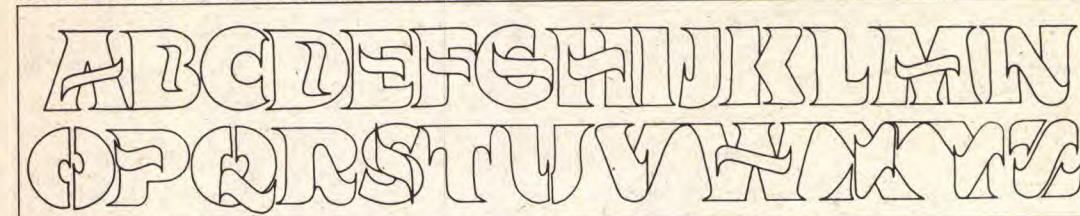
JOAN EDWARDS, BERKELEY, CA.



KLAUS BLIESENER, BRAUNSCHWEIG, WEST GERMANY



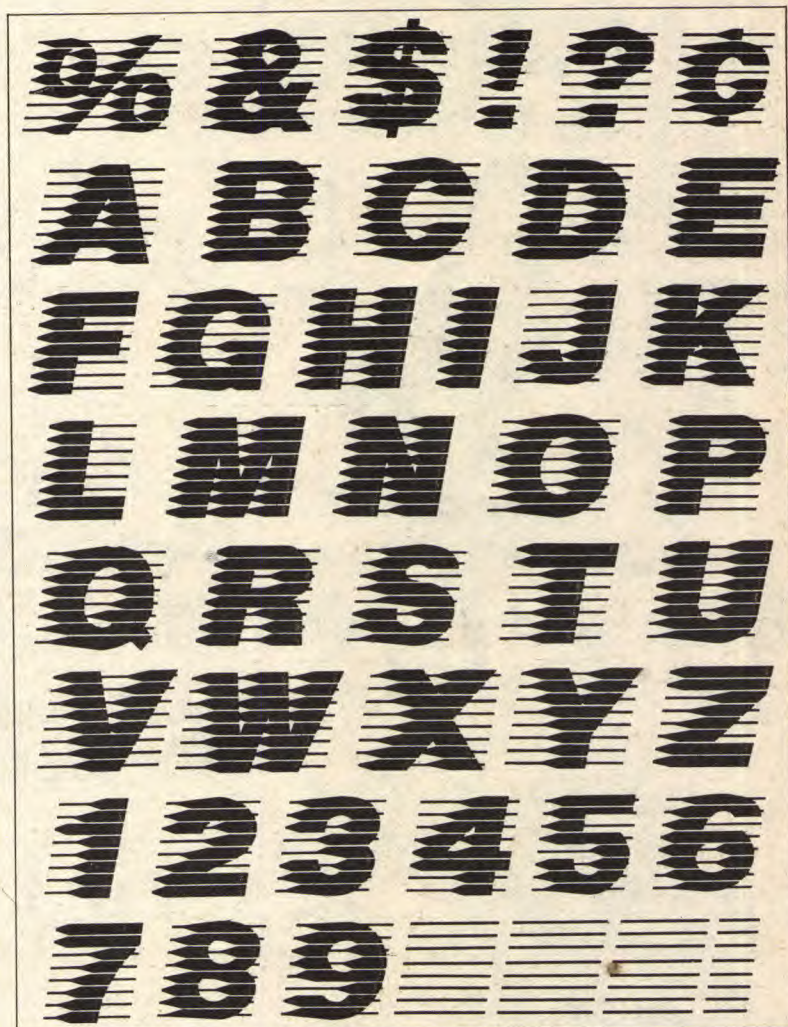
CORNELIA BEGGEROW, VIERECK, WEST GERMANY



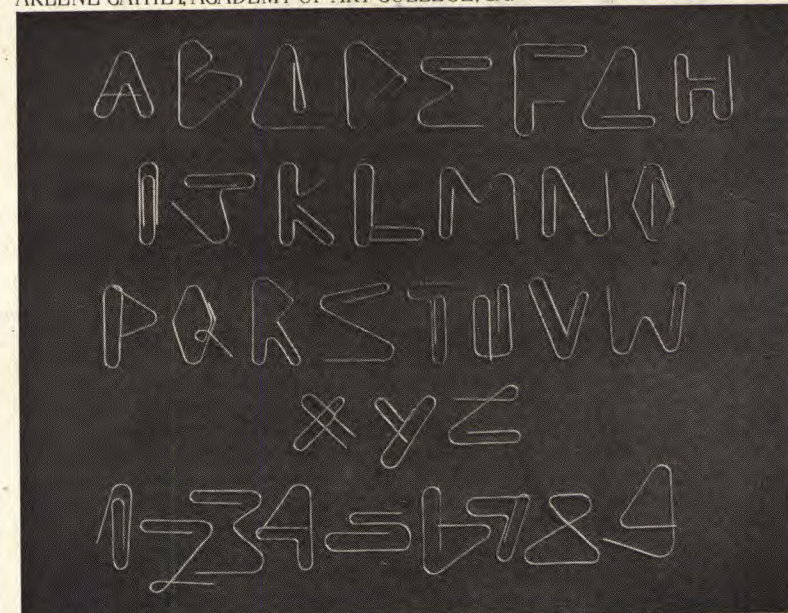
CORNELIA BEGGEROW, VIERECK, WEST GERMANY



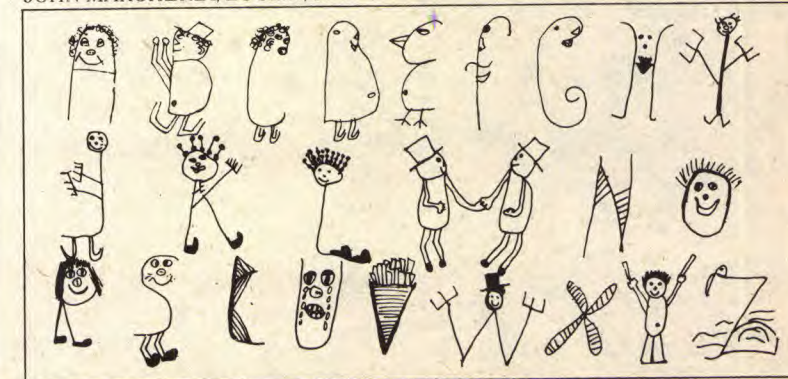
DEBI GARDNER, WALTHAM, MA.



ARLENE CATHEY, ACADEMY OF ART COLLEGE, CA.



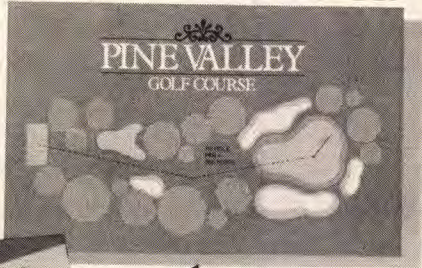
JOHN MARGERET, EUCLID, OH.



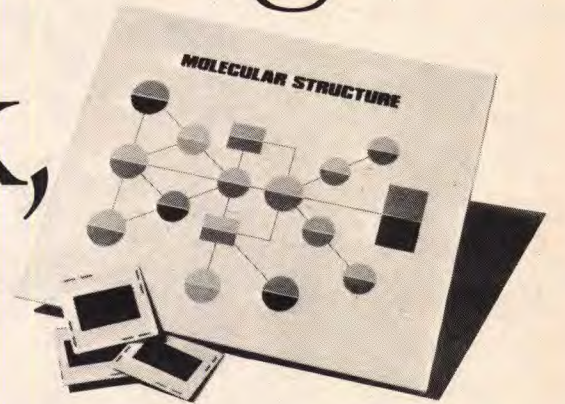
ELLA VAN DE KLUNDERT, BREDA, THE NETHERLANDS

PANTONE® Coated Color Paper... Great for making

art, slide work,



book jackets,



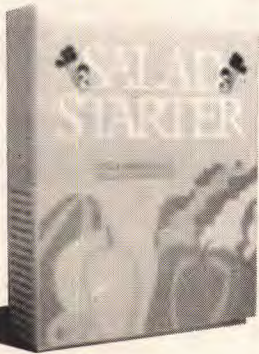
models,

posters,

**24 HOUR
PHOTO
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SERVICE**



signage,



package

comps, and

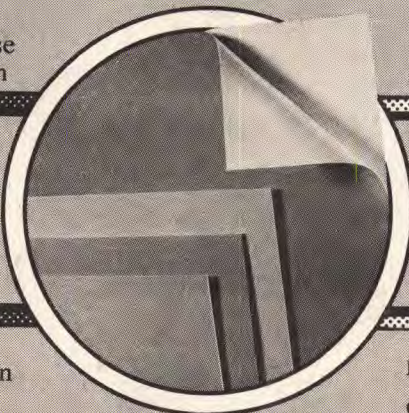
brochure dummies.



PANTONE® by Letraset Coated Color Paper

Here's a Special Offer to help introduce you to PANTONE Coated Color Paper. When you purchase 3 full size (20" x 26") sheets of this paper, you can choose a fourth sheet at no charge. Simply present this coupon

Buy 3 sheets



Get 1 FREE!

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Telephone _____

*Pantone, Inc.'s check-standard trademark for color reproduction and color reproduction materials.

Skills for Hire*

Grad Goes From Classifieds to Covers

HOUSTON — "I was determined to make a living through my art," says Art Institute of Houston graduate Carole Lemmon, "but fine art just didn't seem a very practical way to do it." So Carole enrolled in the Art Institute's Advertising Design program,



and upon graduating, landed a job with Cordovan Publishing, a subsidiary of Scripps-Howard Inc. Cordovan publishes magazines such as *The Houston Business Review* and *Texas Fisherman*, and Carole handles layout, mechanicals and design for the publications' classified sections. Since illustration was her favorite part of her art training, she recently asked her employers if she could try her hand at a cover for one of the magazines. "And guess what," Carole grins. "They up and gave me two!"



The new trademark for Plexigraphics Inc. of Atlanta was created by Art Institute of Atlanta student Luis Nunez and merges two letters into an attractive logo design.



A cropped Chwast — Seymour, that is — beside the award-winning poster he created for the Art Institute of Fort Lauderdale.



© George Arconca

Included (above) in an exhibition of American poster art at the Smithsonian's National Museum of Design, the Cooper-Hewitt, in

New York City, the poster also won the distinctive merit award in the 1980 competition of The Art Directors Club of New York.

Top Trend-Setters Talk About 'Style'

ATLANTA — More than 250 art directors, designers and visual planners gathered here to see and hear three renowned artists discuss that most elusive subject—Style.

Sponsored by The Design Schools, the conference featured noted art director and photographer Henry Wolf; award-winning interior designer John Saladino; and Atlanta creative director Les Parker, of Tucker Wayne. The audience was treated to a master display of visual images as each designer showed and discussed his work.

The conference was one in a continuing series devoted to bringing to the nation's leading cities the finest names from the world of design.



Noted designer Henry Wolf, flanked by John Saladino, right, and Les Parker, left.

Graduates of The Design Schools have had 24 months of intensive, specialized preparation in a variety of skills, including: advertising design, typography, photography, illustration, drawing, perspective, lettering, airbrush, package design, multimedia, animation, mechanicals, pre-separation and many others. They are prepared to work productively for you.

*The Design Schools

Art Institute of Atlanta
 Art Institute of Fort Lauderdale
 Art Institute of Houston
 Art Institute of Philadelphia
 Art Institute of Pittsburgh
 Colorado Institute of Art

Special note: If you are one of the several thousand Design Schools graduates who are living and working in the U.S., we'd like to know where you are, what you're doing, and any special achievements. If you'd like your name added to our growing list of employers who from time to time need well-trained staff members, just complete the coupon at right and mail it to us today. And if you're an art director or designer interested in attending the seminars and programs The Design Schools hold in various cities, please check the box on the coupon.

Edward A. Hamilton, Design Director
 The Design Schools
 Pan Am Building, Suite 256, East Mezzanine
 200 Park Avenue, New York, N.Y. 10166

16

- I would like to know more about The Design Schools graduates. Please send me your free booklet "Design Graduates at Work."
- I don't have an opening at present, but please keep me advised.
- Include me on your invitation list for seminars and programs.

Name _____ Position _____

Company _____ Phone (____) _____

Address _____ City _____ State _____ Zip _____

Skills of special interest to me _____



**We've got
something
to shout
about:**

You don't want your jobs to be any less than the very best. We feel the same way.

That's why we tell you not to compromise when it comes to type.

Don't settle for Chelmsford Medium when what you really want is Chelmsford Demi Bold.

Don't settle for 60 points when what you really want is 60½ points.

Don't settle for a 45 pica line length when you really want 70 picas.

To make sure you don't have to settle for less, we've put together a combination of type

styles and typesetters that give you exactly what you want: great type.

First, take a look at our library. Chances are, we have the exact type you need. Because we make over 500 type styles, including most ITC faces. And we're continually adding more.

We just added ITC Tiffany Italic and ITC Lubalin Graph Oblique to our ITC selection. (You can see examples of each above.) Now you can get the complete set of faces in the ITC Tiffany and ITC Lubalin Graph families.

All of our type is great looking, too. Each and

AM Varsityper
The Informationists.

ITC Tiffany Demi Italic
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMN OPQRSTUVWXYZ
*1234567890 (" \$! _ " % & * - -)*

ITC Lubalin Graph Demi Oblique
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMN OPQRSTUVWXYZ
*1234567890 (" \$! _ " % & * - -)*

every character prints with perfect clarity and sharpness in our full range of sizes, from 5½ point to 74 point. And to make your typesetting easy, we put four different faces with a total of 448 characters on every type disc.

We have more than 1,000 different standard type discs on hand. But if you have a need for a combination of styles that isn't already available, tell us and we'll make it up for you.

We also have pi discs with just about every special character and symbol you can think of. From fancy borders to horoscope signs.

And we'll make sure you get your type discs when you need them. Our Type Express service in the U.S. and Canada guarantees that your order for any of our standard type discs will be out our door within eight business hours. We'll even send it by air express if that's what you want.

Next, take a look at our typesetters. They give you more type than most phototypesetters in our price range can.

For example, with our Comp/Edit system,

you get 16 styles on-line, in 138 sizes from 5½ to 74 point, in ½-point increments.

That's a combination of 2,208 different fonts, all available at the push of a button. And you can mix all of the styles and sizes you need within a single line.

The Comp/Edit system also has a 70 pica line length and 16 inch automatic reverse leading. So you can do most of your big jobs without any paste-up.

So, why compromise if you don't have to?

Return the coupon today and we'll send you a copy of our "Type one-liner," showing all the faces currently available.

If you want something to shout about, call toll-free (800) 526-0709, except in Alaska and Hawaii. From New Jersey (201) 884-2662. Or write AM Varsityper, Dept. K-1, 11 Mt. Pleasant Ave., East Hanover, NJ 07936.

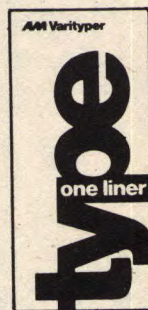
In Canada: AM Varsityper, 165 Milner Ave., Scarborough, Ontario M1S 4G7. Or call (416) 298-2700.

In Europe: AM International Information Services Ltd., Varsityper Division, 44 Church St., Luton Beds, England. Call 44-582-416837.

Yes, I want great type.

- Send me a copy of the "Type one-liner."
 Send me information on your phototypesetting systems.

K-1



Name _____

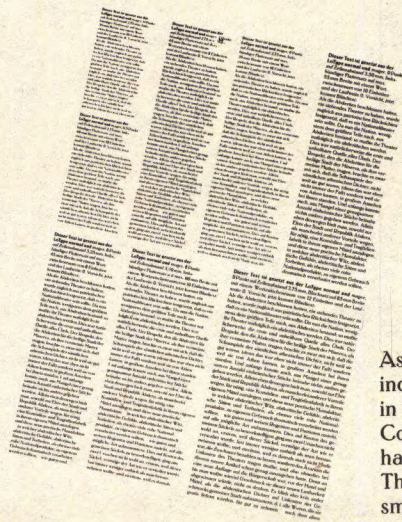
Company _____

Address _____

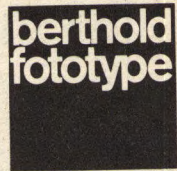
City, State _____ Zip _____

Phone () _____

**This headline is set in
LoType bold condensed for
a double-page ad by Berthold,
announcing their new
series of brochures called
»Berthold Exklusiv«.**



As each page in these 16-page brochures shows an individually designed specimen (more often than not in colour), featuring our exclusive typefaces Comenius, LoType, Poppl Pontifex and Seneca, we'd have to reproduce all 64 pages to do it justice. The resulting illustrations, however, would be far too small. Also, black and white isn't quite the thing.



In case you haven't already sent in the coupon from the first ad in this series, please, let this (albeit minute) reproduction of one of the layout sheets induce you to order all the brochures published so far together with the appropriate layout sheets. There's no charge. Set on «berthold ads 3000» in LoType light, 8 key on 3,25 mm linefeed. Written and designed by Erik Spiekermann, MetaDesign, 1981.

Name _____

Address _____

Clip coupon and send to: H. Berthold AG
Teltowkanalstraße 1-4 · D-1000 Berlin 46 · West Germany



Advantage#112

Typesetters Inc.

CRS Font/Leasee

222 N. State St., Chicago

CRS Typesetter Location

CRS TYPEFONT LIBRARY

NILES, ILLINOIS 60648

The bearer is entitled to the use of all fonts in the Alphatype Typefont Library under the terms of the CRS font lease.

236

CRS

28002

CRS PHOTOTYPESETTING SYSTEM

You don't have to buy your fonts . . . Just check them out.

Alphatype's MultiSet III and CRS (a mini-computer system and digital phototypesetter) offer more cost saving and quality benefits than any other input/output combination in the industry. For example, the Alphatype Font Lease Program gives you a complete up-to-date typefont library immediately, at a fraction of the normal start-up cost. What's more, you merely "check out" additional fonts as needed, at a far lower unit cost than if purchased.

We'll even prepare a customized Type Catalog sparing you the expense of designing, printing and maintaining your own.

The MultiSet III is fully expandable. Start with two 32K intelligent terminals and an 80 megabyte CDC

disk drive, all standard! Link up to 10 terminals per CPU and additional disk drives as needed. MultiSet III accepts all forms of input such as mag or paper tape, OCR, floppy disk and dataphone. The MultiSet III can output to hard copy printers, most any 2nd and 3rd generation typesetters you may currently have and, for the finest quality output, true Type-artistry, to our CRS. It will give you unsurpassed character resolution of 5,300 lines per inch, type sizes from 5 to 48 point, 94 pica line length and unlimited mixing of sizes and styles.

For the ultimate in type quality and improved profits, send the coupon below for details.

**THE System,
by AlphaKey**
150 Advantages--and counting!



U&lc 6/81

Dear AlphaKey:

**Tell me about The System's
149 other advantages.**

- Send me a descriptive brochure.
 Call me for an appointment for a demonstration.

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Company Name _____
Address _____
City _____ State _____ Zip _____
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Send coupon to AlphaKey Systems/7711 N. Merrimac Ave./Niles, IL 60648

AlphaKey Systems
A Division Of
Alphatype Corporation
7711 N. Merrimac Ave.
Niles, Illinois 60648
312-965-8800

In Canada
Alphatype Canada Inc.
105 Scarsdale Rd.
Don Mills, Ontario M3B 2R5
416-449-6132

the Linotype news

typeface package

Text is type set in
Haas Unica typeface
with Bold.
9 pt on 12 pt film feed.
Display is type set in
ITC/LSC Manhattan typeface.

Lincoln's Address at Gettysburg

November 19, 1863

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, **but it can never forget what they did here.** It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

LINCOLN AT GETTYSBURG

November 19, 1863

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

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Text is type set in
Haas Unica Italic typeface
with Bold Italic.
9 pt on 12 pt film feed.
Display is type set in
Umbra typeface.

LINCOLN'S ADDRESS AT GETTYSBURG

November 19, 1863

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

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Text is type set in
Haas Unica Light typeface
with Light Italic and
Black Italic.
9 pt on 12 pt film feed.
Display is type set in
Balloon Extra Bold typeface.

Lincoln at Gettysburg

November 19, 1863

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, **but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.**

Text is type set in
Haas Unica Bold typeface
with Black.
9 pt on 12 pt film feed.
Display is type set in
Oscar typeface.

Your job just got easier

You're working on a brilliant campaign—
smart graphics,
got the perfect design,
everything is coming together
and you want to use a new typeface. But which one? and
if it's really new—what does it look like? It looks like
the Linotype new s.

The Linotype new s introduces all the new s
typefaces which have been carefully selected,
painstakingly prepared and added to our vast library
just for you.

You know when you specify from the Mergenthaler,
Linotype, Stempel, Haas collection, you have over 1400
faces from which to choose and a heritage of superior
craftsmanship and quality dating back 400 years.

We're adding over 100 typefaces to your library each year:
we have all the ITC text faces and now with **the**
Linotype new s you can clearly see what's new s
and who's got it.

So make it easy on yourself—specify Linotype equipment
and get it all.

**Mergenthaler
Linotype
Stempel
Haas**

Remember, type isn't just part of our business,
it's part of our name.

Haas Unica,
Mergenthaler Linotype Stempel Haas,
Linotype new s,
are Trademarks of the Eltra Corporation.

One score and several years ago, the Haas Typefoundry introduced Helvetica: Team '77, under contract to Haas and in close collaboration with it, have examined the original version of Helvetica with regard to its qualities of form and readability and with reference to the new technological conditions, have implemented optical and rhythmical alterations.

"The multiplicity of practical typographic jobs today provides a challenge for the typeface designer, making the planning of the expansion program particularly important. It seems to us to be of capital importance to plan the possible and useful variants of a typeface in advance and to establish them as a complete program of faces.

In our view, although the technical development of digital typesetting has made possible the electronic modification of the basic form of a typeface, this cannot replace the artistic design of the variants. The alteration of a type form is governed by optical and rhythmical principles, which cannot or can only to a limited extent be included in an automatic modification, so far as satisfactory quality is concerned.

The three basic versions of Haas Helvetica (normal, semi-bold and bold) on the one hand, and the three Linotype Helvetica versions (light, normal and semi-bold) on the other, form the basis for the concept of the expansion program for Haas Unica."

André Gürtler
Christian Mengelt
Erich Gshwind

Mergenthaler
Linotype
Stempel
Haas
are pleased to offer you Haas Unica typeface.

the
Linotype
news
typeface package

Text is type set in
Trooper Light typeface
with Light Italic.
9 pt on 12 pt film feed.
Display is type set in
Balloon Bold typeface.

Lincoln's Address at Gettysburg

November 19, 1863

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

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LINCOLN'S ADDRESS AT GETTYSBURG

November 19, 1863

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Text is type set in
Olympian 54 typeface
with Bold.
9 pt on 12 pt film feed.
Display is type set in
Trump Mediaeval Black typeface.

Your job just got classier

In 1970, Matthew Carter set out to design a family of types that would work well in the rigorous production environment of the newspaper industry, and also be an advancement in the art of letter design. A text face more readable than the reigning champion, Corona, was needed. Adopting the proven Corona weights and proportions, Matthew enlarged the counters, or white shapes within the letters, by going to an old style structure. This allowed the counters to become wider without widening the letter itself, by placing the heaviest part of the stroke weight diagonally instead of vertically. The larger counters led to a real increase in readability, with no loss of copyfitting economy within the short newspaper line.

The old style structure led to a series of more interesting shapes and a livelier texture.

In 1981, Linotype asked Matthew to adapt Olympian for general use. Matt added a bold italic design as well as a set of old style figures for each weight. The fit of all weights was refined to the 54-unit system. The new Olympian 54 in two weights of roman with accompanying italics is the solution to the problem of readable text design in a confined space in jobs where printing quality may not be guaranteed. We believe it will be a solution in your world of design problems, too.

To find out who has these **new s** faces nearest you, please call **toll free 800-645-5764**, in New York 800-832-5288.

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Linotype
Stempel
Haas

Your key to the world's largest original typeface library.

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Haas Unica;
Mergenthaler Linotype Stempel Haas;
Linotype new s;
are Trademarks of the Eltra Corporation.

LINCOLN'S ADDRESS AT GETTYSBURG

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Text is type set in
Olympian 54 Italic typeface
with Bold Italic.
9 pt on 12 pt film feed.
Display is type set in
Balloon Light typeface.

Balloon Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Balloon Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Balloon Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Trooper Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Trooper Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Codex

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

ITC/LSC Manhattan

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Oscar

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Trump Mediaeval Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Umbra

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Haas Unica Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Haas Unica Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Haas Unica

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Haas Unica Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Haas Unica Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Haas Unica Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Haas Unica Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Haas Unica Black Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Olympian 54

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Olympian 54 Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Olympian 54 Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Olympian 54 Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Ehrhardt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Ehrhardt Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Ehrhardt Semi Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

the
typefaces
shown above
are all
available in
the Linotype new s
from
**Mergenthaler
Linotype
Stempel
Haas**

Olympian;
Haas Unica;
Mergenthaler Linotype Stempel Haas;
Linotype new s;
are Trademarks of the Eltra Corporation.

Just remember these few, simple words:
Mergenthaler Linotype Stempel Haas
Because as we add to all the beautiful, forthright, elegant,
powerful "tones of voice" with which you speak when you
specify Linotype equipment—your job will get easier.

These faces are available throughout the world from all the
typographers subscribing to Mergenthaler's new program,
the Linotype new s.

To find out who has these great faces nearest you, call
toll free 800-645-5764 or
in New York 800-832-5288 and talk to our Type folks.
Or write:
Mergenthaler Linotype
201 Old Country Road
Melville, New York 11747
Type Division

I would like to know who has these great faces nearest me.

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Lots of savvy ad agencies, art studios and art departments have discovered how to make more professional-looking layouts, comps and presentations.

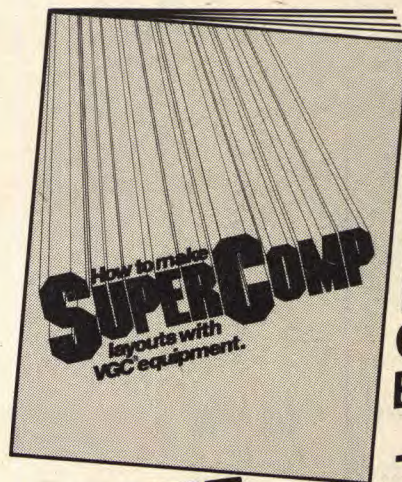
They use the remarkably versatile headline typesetters and stat camera/processors made by Visual Graphics.

VGC equipment is amazingly simple to operate and works in normal room light. You get headlines for just pennies per word or repros on paper or film – in black & white or full color – at a tremendous savings over what you'd pay on the outside.

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VISUAL GRAPHICS CORPORATION
 VGC Park, 5701 NW 94th Avenue, Tamarac, Florida 33321

- Please send me a free copy of your full color "SuperComp" book.
- I am interested in learning more about the Pos One 720 Color System.
- I am interested in the Typositor 4000 Headline Typesetter.

Name: _____ Title: _____
 Organization: _____
 Address: _____
 City: _____ State: _____ Zip: _____
 Phone: _____

What would this ad have looked like 20 years ago?

Somewhere, there's probably an ad or a magazine you've saved from 1961.

Maybe it's up in the attic or down at the bottom of a reference drawer.

Or maybe it's still in the proof file.

Wherever it is, why does it look so dated?



If there's a picture in the ad, you might notice hair length or clothes have changed a little bit.

But photography and illustration haven't changed that much.

The product the ad is selling may have disappeared from the grocery store shelves a few years ago.

But a very similar product has probably taken its place.

The layout of that ad and the layout of this ad aren't really that different. It had a headline at the top of the page and a picture and copy somewhere beneath it. So does this.

Why does that ad from over twenty years ago look so old?

Typography. That ad, regardless of how strong the concept was, or how far ahead of its time it may have looked, now looks behind the times because of the way the type was handled.

And, if we did this ad twenty years ago, what would the headline have been? Unifers? Baskerville? They were very chic then. The body? Trade Gothic? Scotch Roman? Caledonia? Maybe.

Not that a typeface alone can date an ad. We could have set this ad in a face created since 1961,

updating it immediately. Avant Garde, Serif Gothic, Souvenir or Tiffany could have done that.

But this entire ad was set in Garamond. Garamond was around before George Washington was around.

What updates an old typeface is what has happened in typography in the past twenty years.

Twenty years ago, you could have driven a pica ruler through the letterspacing in the headline.

Photo Typesetter composition changed that. It also saved hundreds of typomaniac art directors thousands of dollars in razor blades every year.

Because it overcame the spacing limitations of metal, phototypesetting created unheard of type flexibility.

We already said this ad was set in Garamond. 16 on 14 $\frac{1}{4}$ Garamond, minus $\frac{5}{8}$ set.

Minus $\frac{5}{8}$ set? Twenty years ago that would have sounded like the New Math.

16 on 14 $\frac{1}{4}$? Minus leading, too? Twenty years ago, that was impossible, outrageous, and probably sinful as well.

Twenty years ago, what phototypesetting can do would probably have been called unreadable.

But you're still reading this ad, aren't you? And thousands of other people are reading ads composed this way.

Most type houses can now give you phototypesetting, typesetter strips, minus leading and minus settings. So why is RyderTypes trying to make it sound like we have a corner on the market?

Because, humbly, we had a bigger hand in it than most.

In the twenty years we keep talking about, our reputation for pacesetting in typography has grown.

So has our business. Today, we're one of the biggest advertising typographers in the city of Chicago.

This publication has called our type books the most complete in the world. They must be. At \$60 a set, we've sold hundreds of them.

Our RyderGallery is the only showroom of the typographic arts in the Midwest.

We have services now that even we didn't think possible twenty years ago.

And we still have daytime representatives you can talk to and actually understand, and night service personnel who call unsuspecting production managers, designers, and art directors at home if they think there's a better typographic way to do a job.

Twenty years ago, we would have set this ad a lot differently. But so would you.

Being adaptable while still being professional is important to both of us.

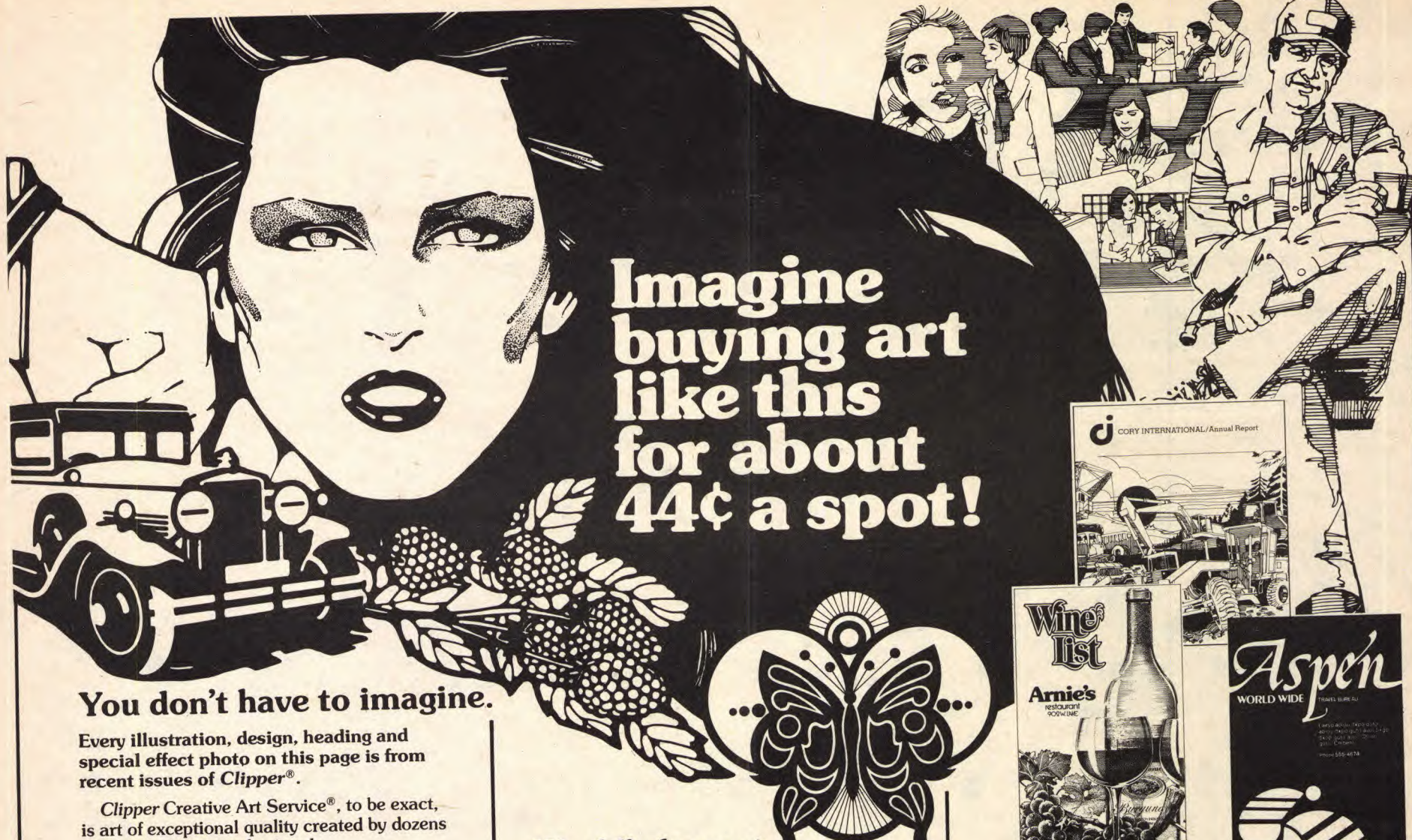
If you don't think so, tuck this ad away. Then look at it 20 years from now.

It'll probably look terrible. **RyderTypes**

Member: Advertising Typographers Association



RyderTypes, Inc., Advertising Typographers, 500 North Dearborn, Chicago 60610. Phone (312) 467-7117.



Imagine buying art like this for about 44¢ a spot!

You don't have to imagine.

Every illustration, design, heading and special effect photo on this page is from recent issues of *Clipper*®.

Clipper Creative Art Service®, to be exact, is art of exceptional quality created by dozens of America's top professionals.

It is yours at a small fraction of the price you'd pay for the same art if it were created exclusively for you.

But *Clipper* is much more than top-notch camera-ready art. Each issue contains dozens of idea-inspiring demonstrations and suggestions for using the art. Plus, *Clipper* never repeats itself. You get fresh material in a wide variety of styles and techniques — month in and month out. You'll have many more creative alternatives than with any other art service.

12 issues a year, 24 big pages in each

Clipper arrives on your desk or drawing board about the 20th of each month. In it are 24 big pages (12½" x 19") containing scores of individual illustrations, design elements, borders, layout frames, headings — and even a color separation.

You'll also find suggested applications — finished layouts — with headlines and copy in position. Not that you'll use them as is. But they're great idea starters that you can adapt to your own needs with appropriate copy and logo changes.

World's largest commercial art library always at your service.

Suppose you can't find a particular illustration in the issues of *Clipper* you own. Simply call or write our Special Services Dept. and tell us which graphic or graphics — from your *Clipper* Cross Reference Catalog — you need. (There are more than 8,000 listings.) This exclusive subscriber service is yours, without charge, other than postage and handling.

Seasonal art for instant solutions

Clipper anticipates the seasons and national, as well as, promotional holidays well in advance — gives you ample time to prepare and present projects to customers, management or others.

Three pictorial indexes (two 12½" x 19" and one 8½" x 11") come with each issue of *Clipper*. The larger indexes are 5-hole punched for easy filing in the issue binder included with your subscription. For fast desk-top reference, a 3-ring binder is also provided.



1. Annual report cover.
2. Wine list (2-color).
3. Travel poster (3 colors).

How do you know you'll like *Clipper*?

Try a **FREE TRIAL ISSUE** and look us over. If you decide *Clipper* is not for you, cancel your order within 15 days and owe us nothing. You need send no money now to receive your **FREE ISSUE**.

Simply complete and mail the coupon below. This no-risk free trial is our way of inviting you to take a look at *Clipper* — just as thousands of very smart art directors do — every month.



Your *Clipper* annual subscription includes: 12 issues of *Clipper* and *Clip Bits*, 3 monthly pictorial indexes, a Cross Reference Index (of our 8,000-plus listing art library) and vinyl binders for both issues and indexes.

Note: All art is from recent issues of *Clipper*.

MAIL THIS COUPON TODAY FOR FREE TRIAL ISSUE

O.K. I'd like a free trial issue of *Clipper*®. So enter my order for a one-year, 12-issue subscription to the *Clipper Creative Art Service*® at \$29.50 per month, (F.O.B. Peoria, IL, USA). Thereafter, continue to ship *Clipper* monthly subject to my written cancellation notice 30 days prior to publication (20th of each month).

However, first send me the **FREE TRIAL ISSUE**, which I may review and use. If I decide that *Clipper* is not for me, I may cancel this order within 15 days, keep the **FREE ISSUE** and owe nothing. Otherwise, I agree to complete payment as follows:

SEND NO MONEY NOW

- I prefer to **SAVE 3%** of the subscription price by prepaying. Please bill me now.
- Please bill me monthly as the year's issues are shipped. Terms are net 10 days.

Company (Please print or type) _____
 Attention _____
 Street (Do not use P.O. Box) _____
 City _____ State _____
 ZIP _____ Business Phone (Area Code) _____
 Authorized Signature & Title _____ Ulc681
 For Office Use: _____

MAIL TO: DYNAMIC GRAPHICS, INC.
6707 N. Sheridan Rd., P.O. Box 1901
Peoria, IL 61656



ITC

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ITC

Zapf Chancery

Compugraphic has ITC all.

Our ITC typeface library is bursting. We have the entire collection of text and text/display type designs from the International Typeface Corporation. These contemporary typefaces give your work the kind of visibility it deserves. And in today's competitive marketplace, who doesn't need all the help they can get? You can depend on these successful typefaces for the right look every time.

Choosing the right face for each job is important. We know. Our graphic 24" x 33"

poster shows all of our ITC typestyles at a glance. You can have one free. Besides looking great on that stark wall that's been staring at you, it will make it easy to specify just the right typeface that will give you and your clients the dynamic look of today's typography. Take a closer look at this ad for example. It was typeset on an EditWriter 7500 in ITC Isbell.

Write us today for your free poster. All of these super ITC faces and hundreds more are available through

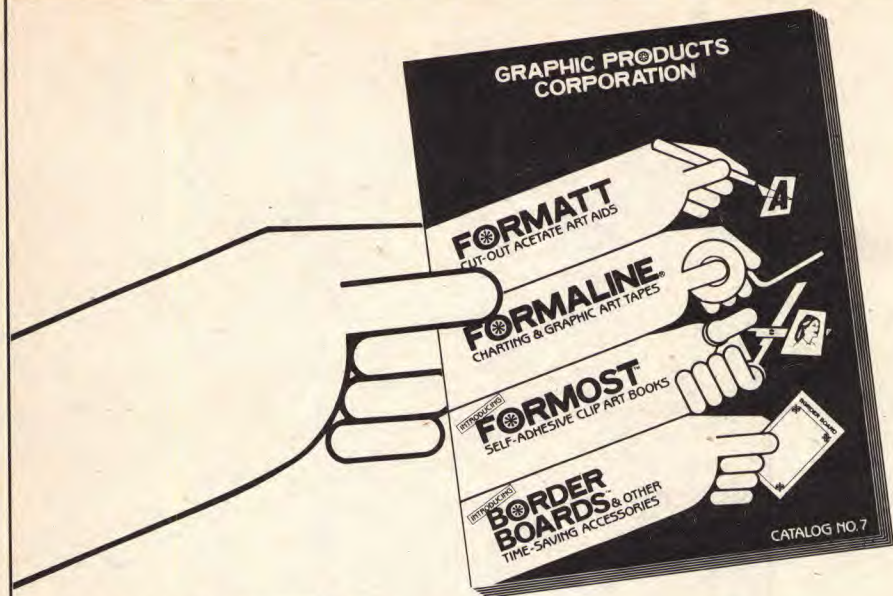
We've got **ITC**

ITC's library is complete. It includes the entire library of International Typeface Corporation's original and original type designs. These designs have been used in the most prestigious publications of today. It is your opportunity to see, and use, the best of the best. ITC's library is yours. It's all yours. It's all yours.

ITC Academy	ITC Bookman	ITC Caslon	ITC Century	ITC Cochin	ITC Concourse	ITC Corbell	ITC Gothic	ITC Gravit	ITC Helvetica	ITC Humanist	ITC Isbell	ITC Jenson	ITC Johnston	ITC Linotype	ITC Lubliner	ITC Macklin	ITC Meier	ITC Modern	ITC New York	ITC Optima	ITC Palatino	ITC Sabon	ITC Scanlon	ITC Serif	ITC Slab	ITC Stone	ITC Text	ITC Times	ITC Trajan	ITC Utopia	ITC Verdana	ITC Zapf
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You can have it(c) all.

your Compugraphic typographer right away.



GRAPHIC PRODUCTS CORPORATION

PRESENTS

NEW CATALOG NO. 7

Featuring a brand new selection of useful graphic aids, including ...

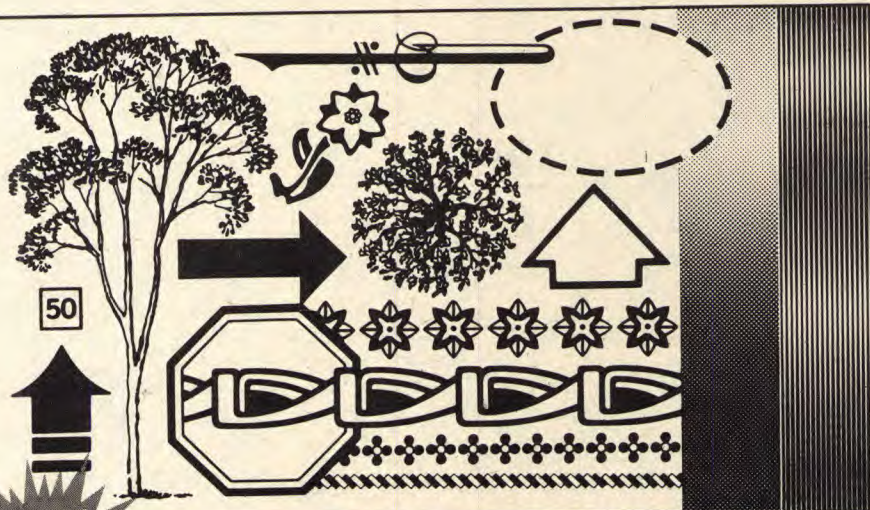
143 NEW SHEETS OF

FORMATT® CUT-OUT ACETATE GRAPHIC ART AIDS

Anglo
ITC Benguiat Gothic
Cooper Hilite
Diana Script
ELECTRONIC ENERGY
Gaston
Helvetica Rounded Deco

Helvetica Rounded
Ondine
Plato Outline Shaded
Salut
Snell Roundhand
Souvenir Heavy Outline
Time Script
TINKER
WAVE

34 NEW LETTERING STYLES IN ALL!



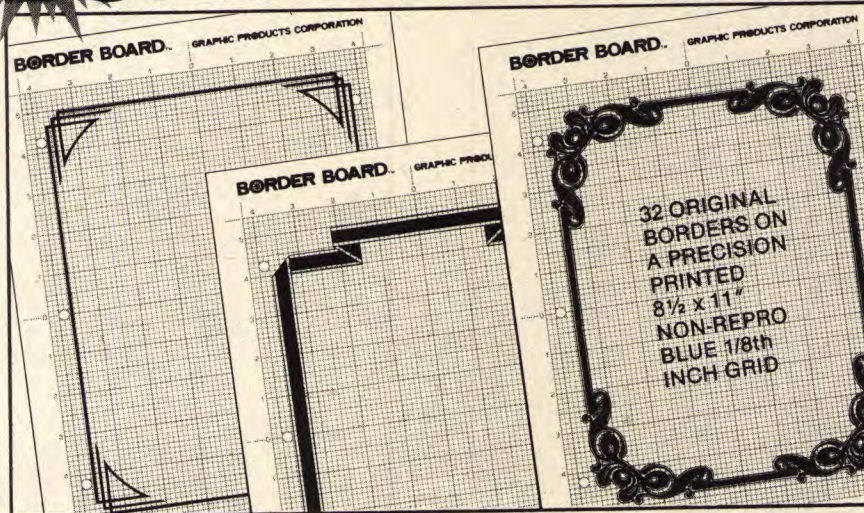
NEW FORMOST™ SELF-ADHESIVE CLIP ART BOOKS

This all new exclusive production features

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AT WORK
SCHOOL DAYS
SPECIAL TIMES
LEISURE TIME
TRAVEL
SPORTS
SEASONS
HOLIDAYS
BORDERS & PANELS
VICTORIAN DAYS
ART AID POTPOURRI
- SELF-ADHESIVE!
EASY-TO-USE!

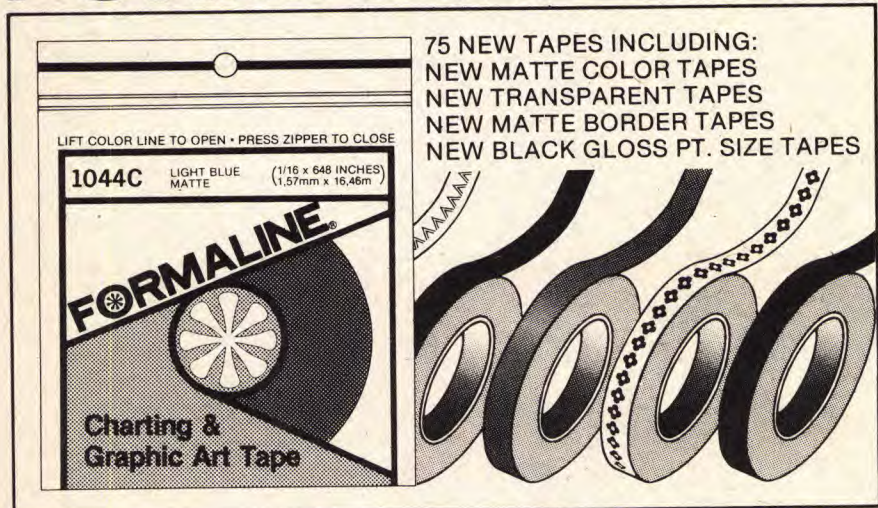


NEW BORDER BOARDS™



FORMALINE® CHARTING AND GRAPHIC ART TAPES

- 75 NEW TAPES INCLUDING:
NEW MATTE COLOR TAPES
NEW TRANSPARENT TAPES
NEW MATTE BORDER TAPES
NEW BLACK GLOSS PT. SIZE TAPES



SEND FOR YOUR FREE CATALOG TODAY!

(Please type or print clearly to insure catalog delivery)

Company _____
Street _____
City _____
State _____ Zip _____
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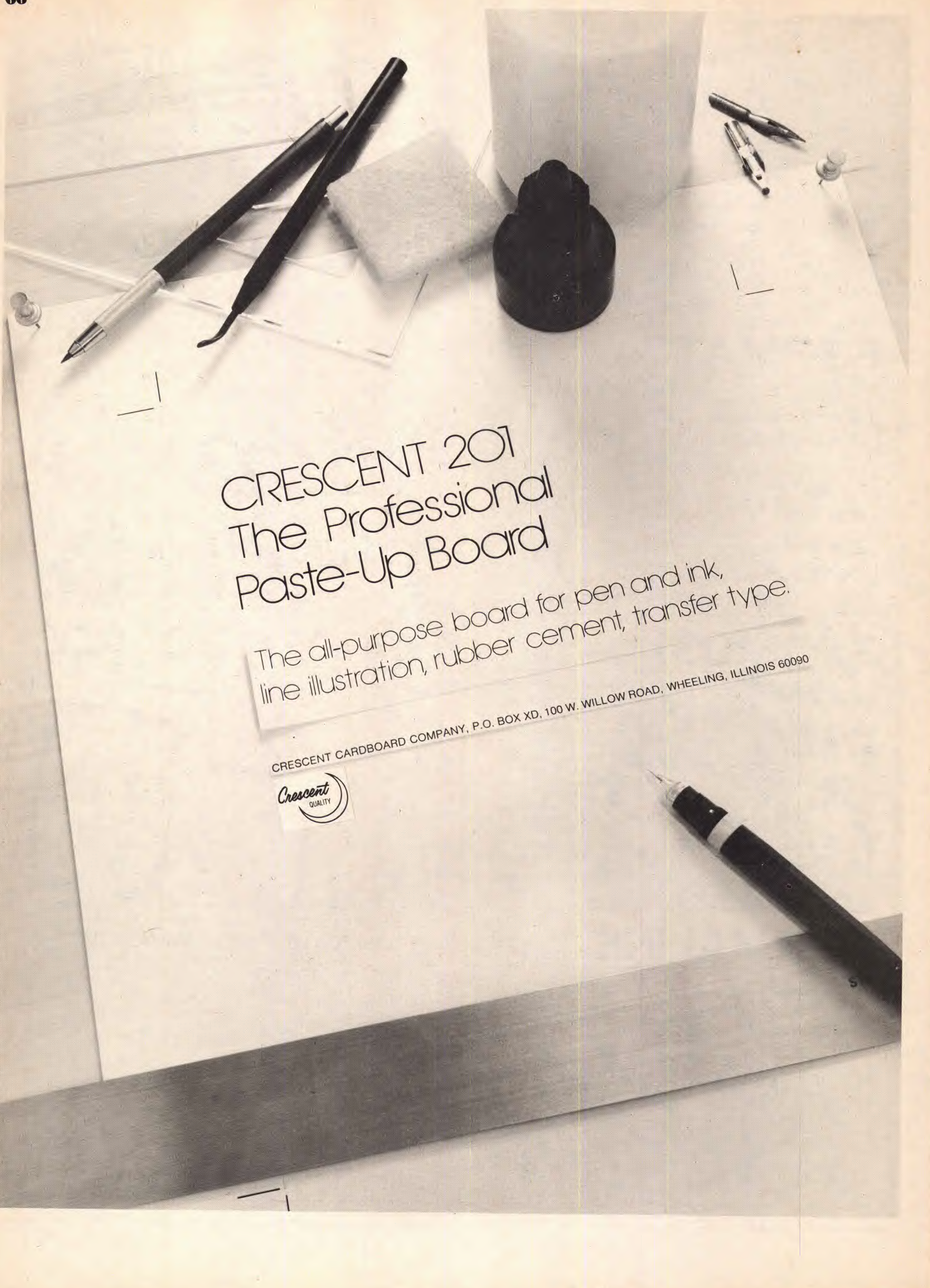
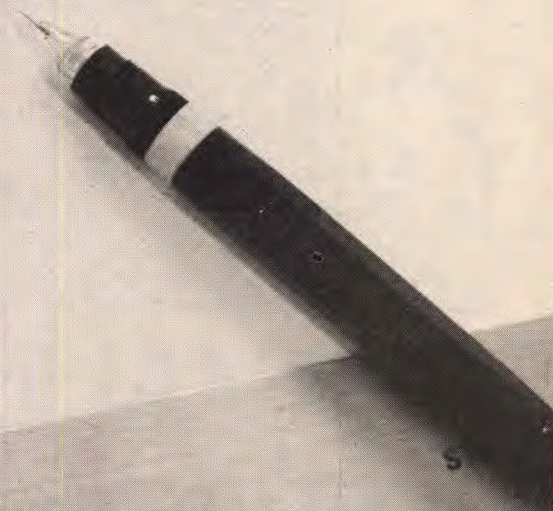
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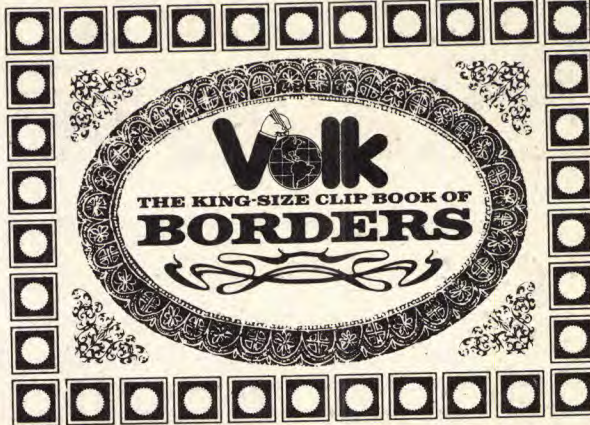


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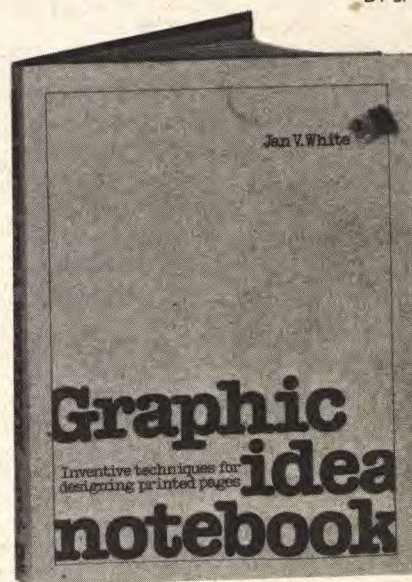
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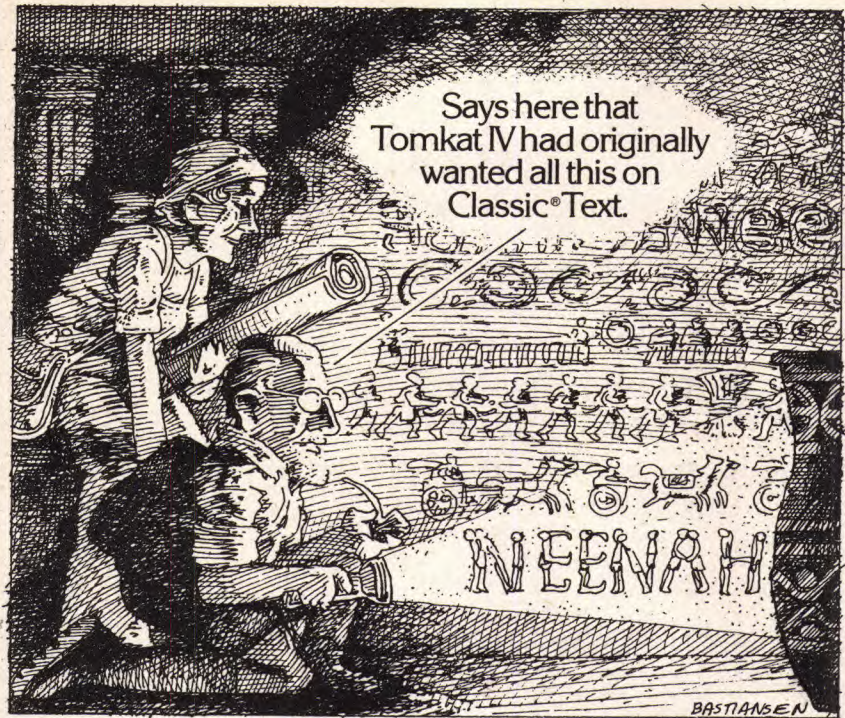
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for
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(typographic)
information

A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Modulation

The process by which some characteristic of one wave is varied in accordance with another wave. This technique is used in data sets to make business machine signals compatible with communication facilities.

Multiprogramming

Running two or more programs in a computer at the same time.

Multiplex

To interleave or simultaneously transmit two or more messages on a single channel.

Noise

Any random variation in a signal which can interfere with the informational content; any electronic disturbance which disrupts transmission, and reception, such as television snow.

OCR

Optical Character Recognition; the process of electronically reading and encoding printed or typewritten documents.

Off-Line (Offline)

Equipment that is not in direct communication with the central processor of a computer system, as opposed to devices wired directly.

Old Style Figures

Arabic numerals resembling lowercase letters in having ascenders and descenders. Also known as non-aligning numerals.

On-Line (Online)

Equipment that is in direct communication with (wired to) the central processor of a computer system, as opposed to offline devices.

Optical Scanner

A device that scans optically and generates an analog or digital signal. In phototypesetting, a device that optically scans printed or written data and generates their digital representation. Synonymous with Visual Scanner.

Outline Characters

Open characters made from solid ones by putting a line on the outside edge of a letter. Sometimes mistaken for inline.

Outline

Output

Data or text that has been processed into a desired form. The process of transferring data from one system to storage or another system.

Overlay

To temporarily transfer segments of a program from auxiliary into central computer storage for execution, so that two or more segments occupy the same locations at different times.

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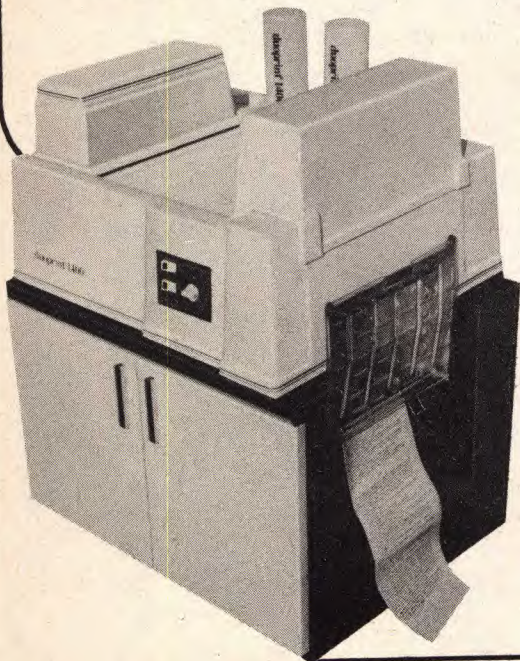
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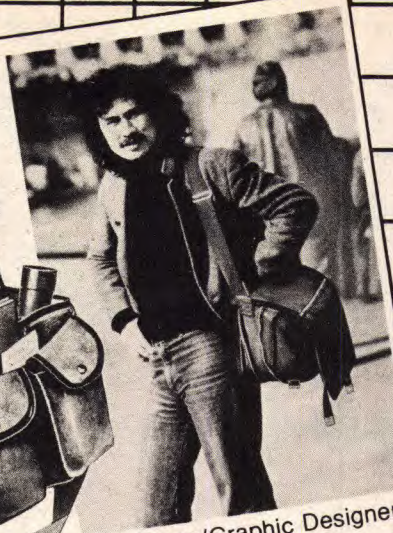
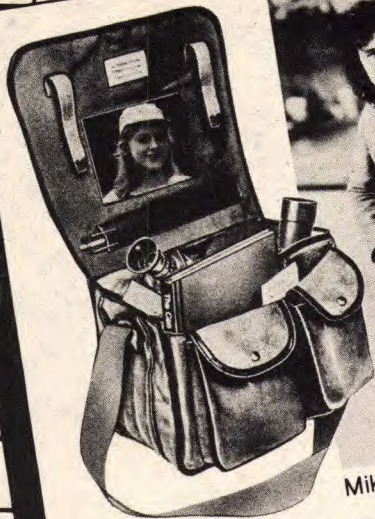
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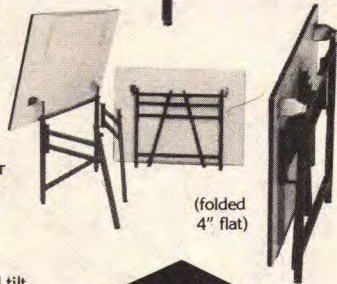
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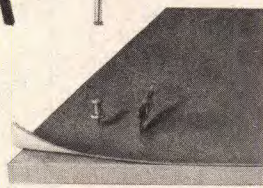
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for
your
(typographic)
information

A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Paper Tape

A strip of paper of specified dimensions on which data, text or instructions may be recorded in the form of punched holes. Punched paper tape is capable of being sensed by a reading head to transfer data from it into a computer. Each character recorded on the tape is represented by a unique pattern of holes, called a frame or row, which is determined by the particular code in use. Although some tape-controlled typesetting equipment requires 15 or 31 channels.

Perforator

A keyboard unit used for the production of punched paper tape. Each character and command function is given a unique code which is punched across the tape. Control of typesetting equipment requires 6, 7, 8, 15 or 31 level paper tape; the latter two require special perforators or conversion equipment.

Peripheral Equipment

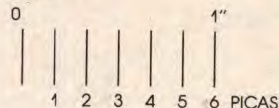
The input/output units and secondary storage units of a computer system. The central processor and its associated storage and control units are the only parts of a computer system which are not considered peripheral equipment.

Pi Character

A character not normally carried in a standard type font. Some master image carriers have positions in excess of those required for the standard characters in the font. These can be used for the standard characters, sometimes at the choice of the manufacturer. Sometimes these can be customized. Complete pi fonts consisting of sets of special characters are also obtainable on some systems. To use them, the keyboard operator is often given a chart or other device showing what keys will call up what pi characters.

Pica

A basic printer's measure. Based on the Anglo/American point, a pica equals 12 pts or 0.166 inch.



Point

The primary printer's measure. In the Anglo/American system, 0.013837 inch, approximately 1/72 an inch. 12 pts equal 1 pica. 6 picas equal approximately one inch.

Point System

The sizes of type cast by type foundries are graduated on a uniform scale known as the point system. The unit of the system is a division of space called a point (.0138 of an inch). Each size is described by its number of points which refers to the height of the body on which it is cast. Calculations are simplified ordinarily by assuming the point as 1/72 of an inch.

Printout

A paper record of a computer's computations and processing.

Program

A complete set of instructions in a language compatible with the machine to be used. The program directs the computer to perform each operation at the right time in proper sequence.

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Three from England

Bramley, named for a traditional English apple much loved for its taste and appearance, is a new family of Egyptians designed by Alan Meeks. Its monoline appearance has been achieved by the careful attention which has been paid to the stress within the characters. Bramley's carefully angled serifs combine in close setting to produce a strong baseline and enhance its readability in text sizes.

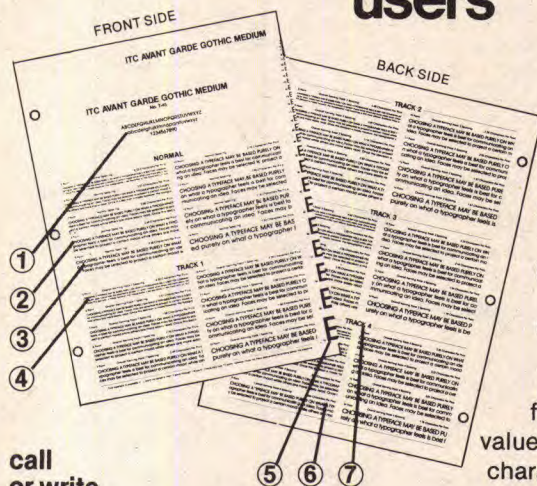
Brighton is a popular and lovely seaside resort in the south of England. It is also an elegant new typeface family designed by Alan Bright. The inclusion of fashionable soft terminals and serifs gives the face a contemporary feel, while the short serif length makes close display setting possible. Brighton's distinctive quality is enhanced by the not-quite-joining features of the bowls of some characters particularly in the lowercase.

Romic, designed by Colin Brignall, embodies a unique new approach to serif design. The "top-left, bottom-right" serifs allow for a closely fitted character assembly, with a facility for tucking up each other. This means that they do not have to be overlapped adjusted in other ways to produce close spacing. The balance between sharp and soft terminals, and the acute angles incorporated into certain letters enhance Romic's pen-drawn appearance.

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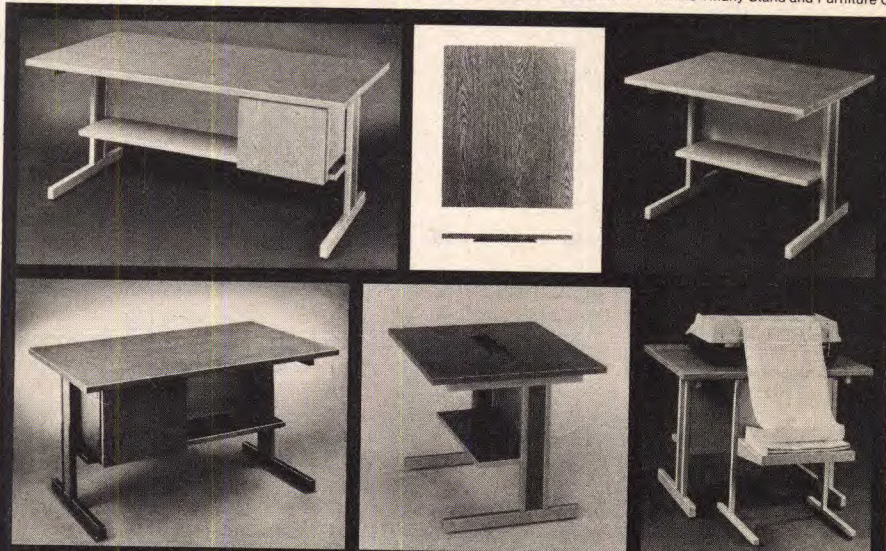
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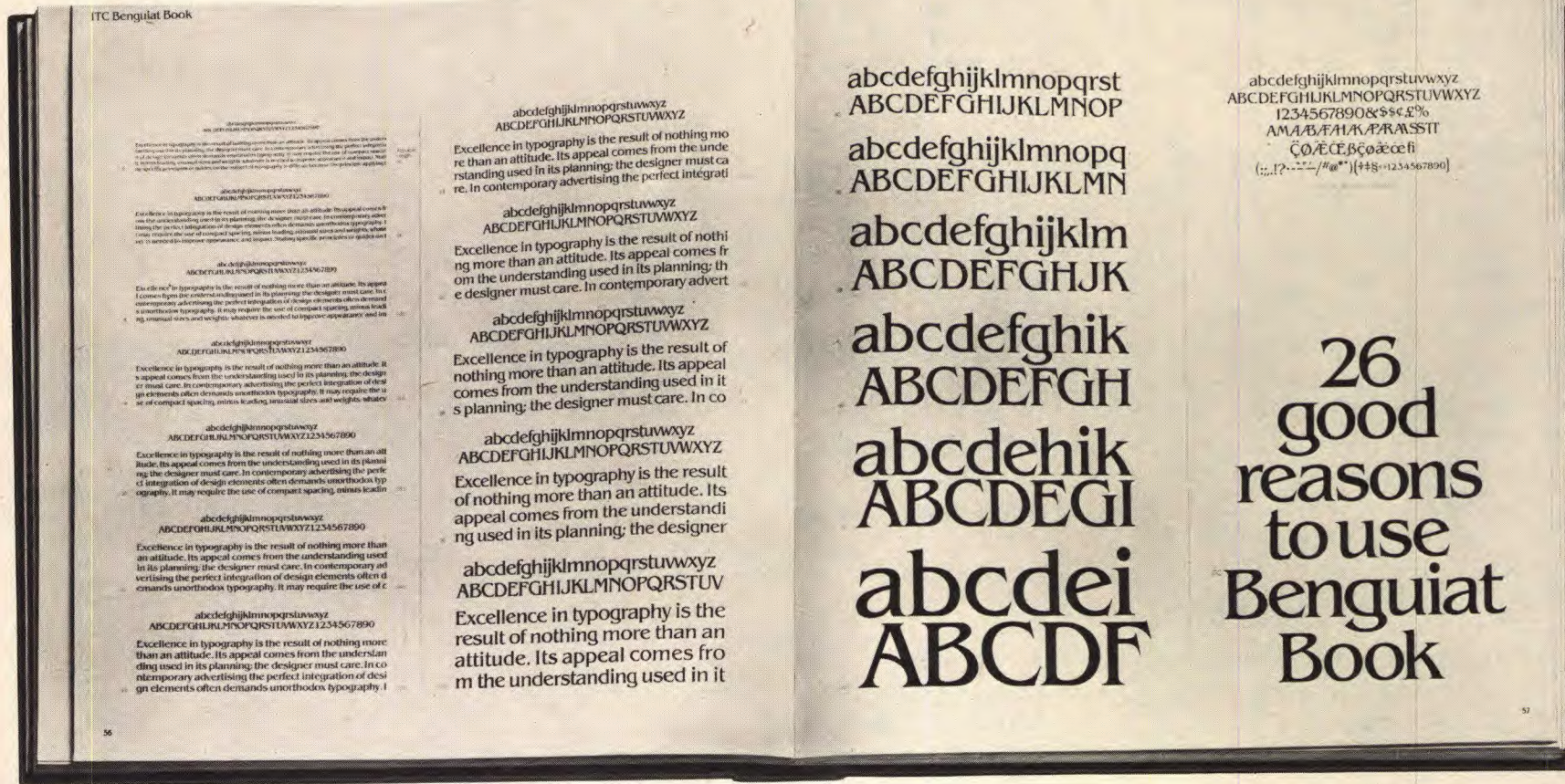
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VISIONS

UPDATE

by Edward M. Gottschall

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Automated, precision stripping of film for page formatting is accomplished by the Formatter. For descriptive literature, The Gerber Scientific Instrument Co., Hartford, CT... The imposition process is automated by the Autoprintex Type 58. Pictorial Machinery, Crowley, Sussex, England... Keep your eye on the trade papers and special reports for fast-moving developments in microprocessor-controlled copiers. They'll be storing fonts, outputting typeset material in page form, improving reproduction quality, handling longer "runs" of multiple copies, and in general becoming very versatile office devices—not simply copiers... New from Kodak is their receiver paper, Kodak PMT. It is photographic paper so thin it can butt with galleys of type on a mechanical. It makes cutting, pasting, waxing easier too... Alfred L. Fenaughty, President of Information International, Inc., predicts that by 1985 the need to separate colors photographically before scanning them will disappear. Scanner/digitizing will accomplish both functions... A microprocessor-controlled, easy-to-operate graphic camera that doesn't need a darkroom is the new Graphic Camera 530. Itek Graphic Products, Rochester, NY.

Lasers in Graphics

Thanks to ongoing developments in laser technologies, artists preparing material for commercial printing will soon have to become familiar with new procedures, capabilities, budgets, timetables. Some things that will be increasingly commonplace in the next few years are:

★ **Direct plate exposure**, also known as Digital Offset Plate Exposure Systems, or DOPES. Film is bypassed as the digital

information compiled from scanning the art is used to directly expose the plate.

★ **Lasers for exposing images** and engraving cylinders. Lasers are more powerful and have better spectral characteristics than CRTs, which most of us are still getting used to. Lasers will be used in office copiers, color scanners, typesetters, and offset platemakers. They can engrave plates by machining graphics off a plastic base.

★ **Graphics/text merging.** In a few years devices that today just create color separations electronically will also be able to merge text with the graphics, compose the job (full page, ad, whatever) and digitally expose all to the press plate. There are a few systems doing this now. More will do so in the next few years.

★ **Typesetting** will be handled by these machines, too, so that in many places typesetters as we know them today, scanners, platemakers, and composition terminals will be replaced by a master unit or system that can do it all. Color trade shops will become typesetters by the mid-'80s.

★ **Lower cost lasers.** One force inhibiting the commercial proliferation of laser technologies is the cost of some lasers. These costs are expected to tumble in a few years; a semiconductor laser diode will soon cost only \$20.00. And they are becoming miniaturized, too. The lasing area on some is a pellet no bigger than a grain of salt. The big immediate markets for these new laser diodes are in fiber optics communications and non-impact printers.

★ **Memory density** is doubling every two years. This continuing dramatic drop in memory costs is making it economically feasible to store and process the huge amount of pixels created by the laser color scanners.

★ **Major color scanners include** Magnascan 520 (Crosfield Electronics),

Dainippon laser scanners (DS, America, Inc.), Chromograph scanners (HCM Graphic Systems Inc.), Linoscan 3040 and the new larger Linoscan 4050 (Linotype Paul, Inc.), PDI Scanners (Printing Developments Inc.).

★ **Electronic color page make-up devices** include those made by Crosfield, HCM, Comtal/3M, Sci-tex (see U&lc Vol. 7, No. 2), Coulter Systems Corporation, and Dainippon.

★ **Remote site operation, remote control.** An artist in Chicago, on a CRT terminal, might view a set of separations produced in Nashville, keyboard cropping and sizing changes, electronically airbrush the job, and send the corrected information back by cable or satellite to the production plant.

★ **FFI**—For further information about how lasers are affecting the printing industry, you might want to read the proceedings of the 1980 Lasers in Graphics/Electronic Publishing in the '80s Conference. Published in two volumes, Volume II deals with the commercial printing area, Volume I with newspapers. Price per volume is \$95. Dunn Technology, Inc., 1131 Beaumont Circle, Vista, CA 92083.

Electronic Publishing

We are now moving, not so slowly, into the era of electronic publishing. EP (not to be confused with the application of electronics to print publishing) is the wave of the near future. As such, it will affect the career paths of artists, writers, and all those presently in print publishing. New skills, new attitudes, new lines of authority, new senses of scheduling and budgeting will have to be developed. Some recent and significant developments in EP are:

★ **Electronic Yellow Pages (EYP).** An inexpensive (\$100 or less) TV-like terminal/keyboard device can be placed in the home. It would replace telephone books and in the long run cost less since it is self-updating. It would be on-line to various data bases including the telephone directory center. It could tell the user about product availability, prices, and sales, and function as a source of classified ad kinds of information to be changed daily or as needed. EYP is now in experimental stages in the United States and abroad. The French-government-owned Post Telephone and Telegraph organization is promoting it and expects

to phase out paper directories by 1995. EYP is expected to develop more slowly in the United States. Newspaper publishers see it as a threat to the classified ad business should AT&T, for example, rather than newspapers, control EYP. The development of EYP will stimulate electronic mail (EM) networks, since the EYP terminal can be used for EM.

★ Video cassettes and video discs are rapidly becoming important publishing media, especially for the education and business markets and also for the home market. Industry analysts expect VCRs (video cassette recorders) to have a greater impact in the near future than discs. These media will carry information and entertainment to the home, the office, the school, the shopping center. As VCRs and cable television (CTV) reach a broader market in the next few years, the supply of movies and tapes of live entertainment programs will not meet the viewers' demands. This will create opportunities for publishers. Book, magazine, and newspaper publishers will become major software (information and entertainment) suppliers for CTV and for VCRs.

One should not, however, assume that electronic publishing will replace newspapers, books, or periodicals any more than TV put an end to radio. Big print publishers, like McGraw-Hill, Dow Jones, John Wiley & Sons, Houghton-Mifflin, Harper & Row, and Scott Foresman are already active in EP. Among the 11 newspapers already involved in EP are the Washington Post and the New York Times. They are participating as software suppliers in a national computer data network serving office or home computers.

★ Other burgeoning areas of EP in the '80s will include teletext (non-interactive) and viewdata (interactive) systems as described in the Update in U&Ic Vol. 7, No. 4.

★ Battles are already raging to defend or acquire profitable turf. CBS, for example, has asked the FCC for permission to own CTV systems. The major networks now function as program developers, but they feel that owning their own cable networks is crucial to establishing a position in viewdata, which they are already testing.

★ CTV is also a potentially powerful new advertising medium, as are viewdata, VCRs and video discs.

★ A number of viewdata tests are currently being conducted. Most recently announced was a testing of the Canadian Telidon system by station WETA-TV (Washington, D.C.) and its co-sponsors, the

Corporation for Public Broadcasting and the Alternate Media Center of New York University. According to the Seybold Report, an interesting aspect of Telidon is that, unlike the British Ceefax or the French Antiope systems, Telidon sends information about the size and shape of the colored areas from which receivers must reconstruct the picture, somewhat as do digital typesetters that store character images as outlines. Telidon is licensed by Norpak Ltd., Pakenham, Ontario, Canada.

Graphic Display Terminals

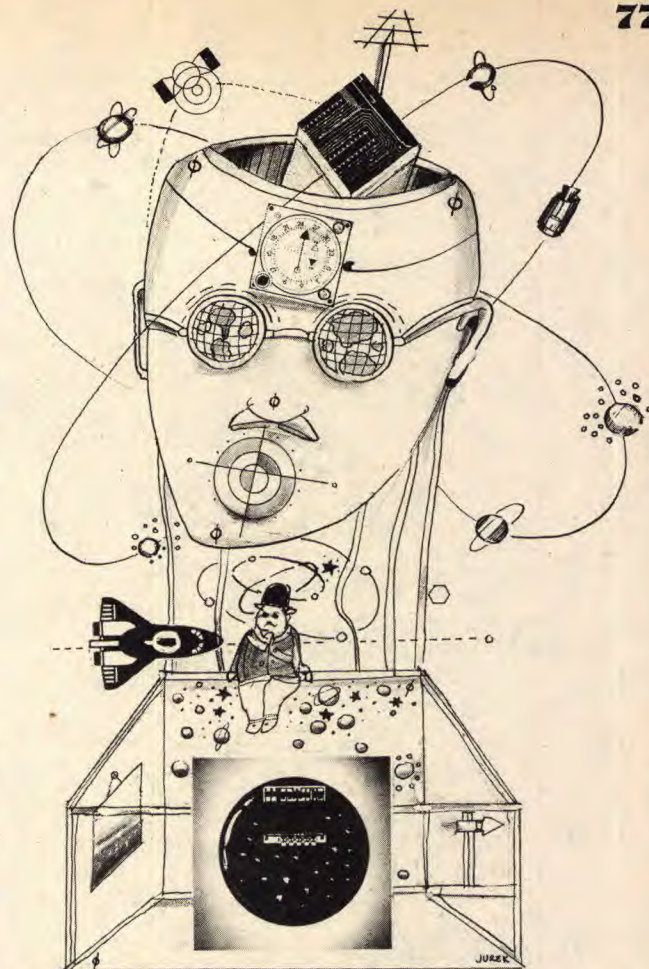
GDTs are fast moving beyond the realms of CAD (computer-aided design) for engineers and entering the world of word processing and creative art. Other applications include computer-aided animation and slide making, computerized mapping, CAM (computer-aided manufacturing), management information systems, medical modeling, and computer-aided instruction. Some current GDTs were reviewed in the updates in U&Ic Vol. 8, No. 1 and Vol. 7, No. 3.

GDTs generally look like a text editor. They have CRT screens, keyboards, and floppy or hard disc drive memories.

The resemblance ends there. GDTs must convert digitized data into graphics; thus they require a display generator. There are three kinds of display generators: raster scan graphics, raster scan alphanumeric, and random scan.

Input to GDTs can come from many devices including a data tablet, touch panel, light pen, joystick, trackball, and buttons. The GDT operator controls the input device, views the results on the CRT, edits the input as necessary, then can store the signals or have them self-coded or output on paper or film or transmitted to another output device.

Major vendors of GDTs and GDT software include AUJ Data Graphics, Bell Laboratories, Inc., Chromatics Inc., California Computer Products, Inc., Computer Vision Corp., Digital Engineering Inc., Digital Equipment Corp., Gemisco Computers, Hewlett-Packard, IBM, Intelligent Systems Corp., Magnavox Display Systems, Megatek Corp., Sanyo Electric Inc., SAS Institute, Inc., Tektronix Inc., and Xerox.



Telecommunications, EM

The U.S. Postal Service has voted to begin its E-COM electronic mail service in January 1982. Whether it will be ready to do so, and whether a Postal Rate Commission's order restricting USPS to experimental operations until 1984 can be lifted, remain to be seen... That much heralded Satellite Business Systems satellite, dedicated to business data and communications, was launched November 16th, not far from its October 23rd target date... Xerox Corporation's Xerox System 8000 links many types of office equipment, including a laser printer, into one integrated network. It employs Ethernet coaxial cable for in-building linkage. Ethernet can be linked to external networks for remote site communication. Xerox 8000 ties together a laser printer, a document storage system, word processors, intelligent copiers, and more... In the closing days of 1980 the FCC approved the launching of 20 new communications satellites by eight companies: Southern Pacific, Comsat General, AT&T, Satellite Business Systems, RCA, Hughes Communications, General Telephone, and Western Union... A problem in facsimile transmission is the incompatibility of machines made by different manufacturers. One answer to this is Faxpak, a service of ITT Domestic Transmission Systems, Inc. It can transmit documents between incompatible facsimile terminals and from data terminals to facsimile terminals. Faxpak isn't equipment. It is a nationwide network service. The user simply registers a fax machine with ITT-DTS and places calls through the ITT-DTS network.

Illustration by Jurek Wajdowicz

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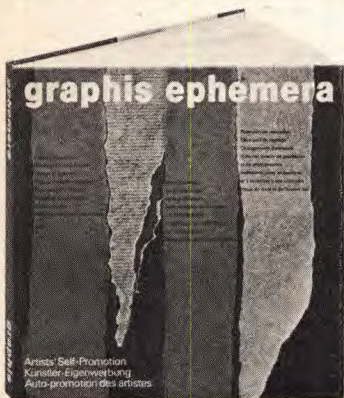
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Graphis Ephemera

Edited by Walter Herdeg
An anthology of occasional graphics and self-promotion in the famous *Graphis* square-book format. Here are birth and wedding announcements, invitations to parties and exhibitions, change-of-address notices and the like, done by artists free of the restrictions of products, markets, and clients' specifications. The result is a treasure trove of illustrated ideas and effervescent graphics by 450 artists from all over the world.

Graphis Press Corp., Dufourstrasse 107, CH-8008 Zurich, Switzerland. 211 pages. 522 illustrations. Detailed captions. Indexes. 9 1/4 x 9 3/8. \$39.50.

Creative People at Work

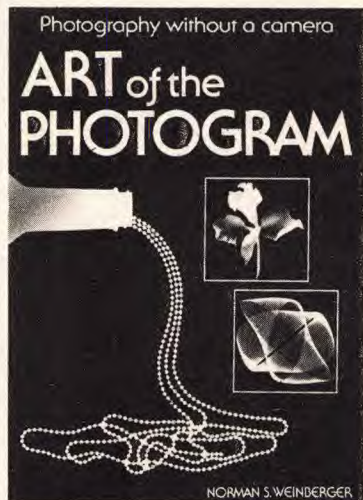
by Edward Buxton
Ed Buxton could be the Studs Terkel of Madison Avenue. His hundreds of interviews with the creative greats of Ad Row provide lively reading, provocative ideas, some surprises, and ready insights into this creative part of our world. Unlike many of Studs' people, most of these people love what they do.

Executive Communications, Inc., 400 E. 54th St., NY, NY 10022. 292 pages. 6 x 9. Paper. \$7.95.

ASMP Book 1981

A visual full-color directory with over 500 pages of U.S. photographers listed with their specialties, addresses, phones. Also listings for reps, models, stylists, sets/locations, prop sources, processors, retouchers, equipment, supplies, advertising agencies, magazines, and photo galleries.

The American Society of Magazine Photographers, 205 Lexington Avenue, NY, NY 10016. 672 pages. 8 x 9 1/4. \$35.00.



Art of the Photogram

by Norman S. Weinberger
Laszlo Moholy-Nagy gave the name "photograms" to his experimental shadow pictures, an art form that traces its origins back to Aristotle. This well-illustrated book combines how-to and history with a collection of unique and striking photograms—photography without a camera.

Taplinger Publishing Company, Inc., 132 W. 22nd St., NY, NY 10011. 111 pages. 9 1/4 x 12 1/4. \$19.95.

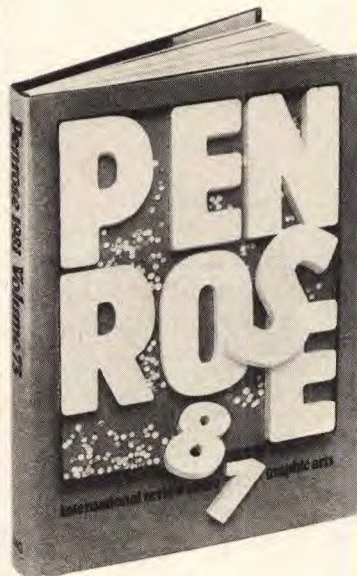


The World's Great News Photos 1840-1980

Edited by Craig T. Norback, Melvin Gray

More than 250 significant photographs covering great events, important people, and unusual human activities. Each picture is explained in accompanying text that provides historical perspective. You'll recall many of them—Iwo Jima, Mussolini hanging by his feet, Babe Ruth's farewell, Jack Ruby shooting Lee Harvey Oswald, the Beatles.

Crown Publishers Inc., 1 Park Avenue, NY, NY 10016. 21 pages. 9 1/4 x 11 1/4. \$14.95.



Penrose Annual 1981

A beautifully presented potpourri of things today's graphic designers should know and care about, from the need to convince customers that the designer must understand their marketing objectives, to new technologies as diverse as the Lasercomp for setting Chinese, to the need for digitizing tables and makeup terminals. Nigel Holmes ink-out charts and graphs for *Time* and features on the apprenticeship of Thomas Bewick exemplify the diversity of the contents of this latest Penrose, produced in the usual impeccable manner. Other features cover television graphics, limited-edition printing in Florida, narrow width web-offset, design by Denmark's Erik Ellegaard Fredriksen, and early British colored books.

Hastings House Publishing Company, Inc., 10 E. 40th St., NY, NY 10016. 300 pages. 8 1/2 x 12. \$59.50.

High Contrast

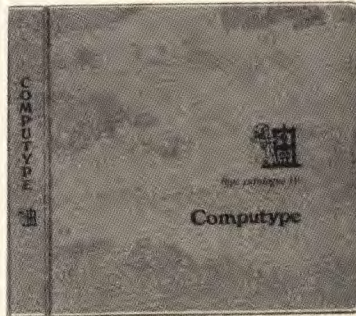
by J. Seeley
A complete technical guide for photographers and artists using litho material to make high-contrast photographs. Contains many beautiful examples of the process.

Curtin & London, Inc., 6 Vernon St., Somerville, MA 02145. 248 pages. 8 1/2 x 11 1/4. \$24.95.

Lasers in Graphics

This is a two-volume report on the emerging technologies affecting electronic publishing in the '80s. Volume 1 focuses on newspaper publishing, and Volume 2 on commercial printing. Various manufacturers review the state of the art and directions for the '80s in color scanning, typesetting, proofing, electronic color-page makeup, merging of text and graphics. These are typewritten composed copies of presentations made at the Lasers and Graphics conference. A prime source for those who want a good background in these subjects.

Dunn Technology, Inc., 1131 Beaumont Circle, Vista, CA 92083. 8 1/2 x 10 1/2. Paper. Each volume, \$95.00.



Computype Type Catalog IV

A new specimen book of the company's typeface library. Looseleaf. Includes copyfitting data, paragraph settings in the text sizes.

Computype, 343 S. Dearborn St., Chicago, IL 60604. \$14.50.

Words

by Mark Soppeland and Friends

This is a book of few words. Usually there's just one word—actually a picture of a word—to a page. These are words graphically treated to look like what they mean.

William Kaufmann, Inc., First Street, Los Altos, CA 94022. 146 pages. 10 x 6 1/2. Paper, \$6.95.



Fame

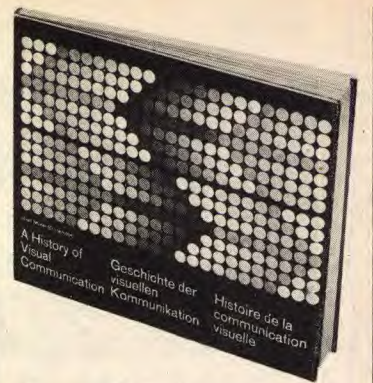
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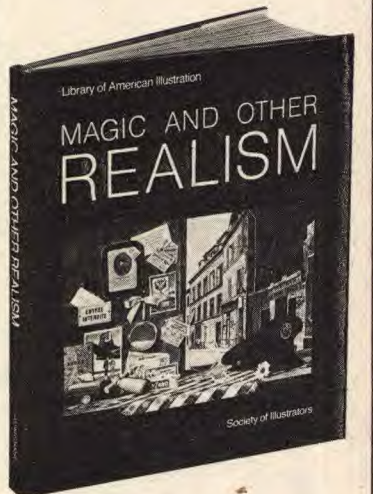
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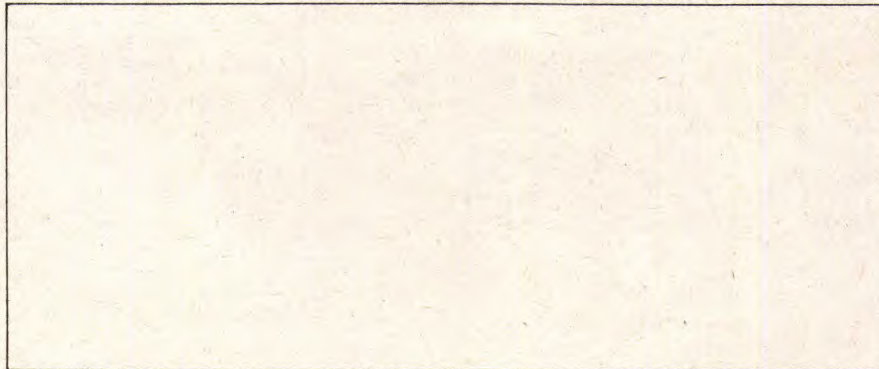
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